

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1220.

LONDON, SATURDAY, MARCH 15, 1851.

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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazine. Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 25fr. or 1l. 2s. the year. To other Countries, the postage in addition.

## ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.

**NOTICE TO ARTISTS.**  
ALL WORKS OF PAINTING, SCULPTURE, or ARCHITECTURE intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on MONDAY, the 7th, or by SIX o'clock in the Evening of TUESDAY, the 8th of APRIL NEXT. After which time no Works can possibly be received, nor can any Works be received which have already been publicly exhibited. The other Regulations necessary to be observed may be obtained at the Royal Academy.

**JOHN PRESCOTT KNIGHT, R.A., Sec.**  
Every possible care will be taken of Works sent for exhibition; but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any pictures which may be forwarded by Carriers. The prices of Works to be disposed of may be communicated to the Secretary.

## SOCIETY OF ARTS, ADELPHI, LONDON.

### SPECIAL PRIZE-LIST FOR THE SESSION 1850-51.

The Council of the Society of Arts request attention to the following announcement, from which it will be seen that it is their desire to encourage the production of Philosophical Treatises on the various departments of the Great Exhibition, which shall set forth the peculiar advantages to be derived from each by the Arts, Manufacturers, and Commerce of the country.

The successful treatises are to be the property of the Society; but should the Council see fit, they will cause the name of the author to be printed and published, according to the author's wish, and the amount of any profit which may arise from the publication after the payment of the expenses.

Accordingly offer, in the name of the Society, the large Medal and Twenty-five Pounds for the best, and the Society's small Medal and Ten Pounds for the second-best Treatise on the elements of the section of Raw Materials and Products.

A large Medal and Twenty-five Pounds for the best, and a small Medal and Ten Pounds for the second-best Treatise on the objects exhibited in the section of Manufactures.

A large Medal and Twenty-five Pounds for the best, and a small Medal and Ten Pounds for the second-best Treatise on the objects exhibited in the section of Fine Arts.

Each Treatise must occupy as nearly as possible eighty pages of the size of the Bridgewater Treatises.

The Society will also award its large Medal and Twenty-five Pounds for the best Treatise on the French and German Languages, Mathematics, History, Geography, &c., which has now become essential to a liberal education. Inclusive terms, from 50 to 60 words, must be supplied by the author, and the Treatise must be submitted to the Society of Arts, 1, Abchurch-lane, London, E.C. 4, on or before the 30th of June, 1851, addressed to GEORGE GROVES, Esq., Secretary.

## PREPARATION FOR THE PUBLIC SCHOOLS—MOUNT PLEASANT SCHOOL, SUNDURY MIDDLESEX, conducted by Mr. UNDERWOOD.

The course of instruction pursued at this Establishment aims at insuring for the Pupil sound and extensive classical knowledge, combined with the acquaintance with the French and German Languages, Mathematics, History, Geography, &c., which has now become essential to a liberal education. Inclusive terms, from 50 to 60 words, must be supplied by the author, and the Treatise must be submitted to the Society of Arts, 1, Abchurch-lane, London, E.C. 4, on or before the 30th of June, 1851, addressed to GEORGE GROVES, Esq., Secretary.

## THE REV. THOMAS CLARK- BON, M.A., late a Scholar of St. John's College, Cambridge, and a Graduate in Honour, residing in the Rectory House, Chelmsford, a healthy and delightful part of Suffolk, receives at his family TWO or THREE PUPILS to prepare for the Public Schools and Universities. He has now a Vacancy. Refere- nces will be given to the Rev. Dr. HYNES and the Rev. E. BURNARD, Rectors of Chelmsford, and to the Rev. J. W. COLE, Rector of Chelmsford. Terms of Education, &c., on application. Address the Rev. THOMAS CLARK-BON, Chelmsford, Suffolk.

## EDUCATION, near London.—YOUNG GEN- TLEMEN are carefully INSTRUCTED on solid and practical principles for the UNIVERSITIES, Professions, and Com- mercial Pursuits, by a married Clergyman, who, having made the study of education his peculiar study for many years, has brought it to a perfection never hitherto attained, by which he is able to combine the advantages of school with the benefits of the family. The method whereby this is acquired is that of nature studying, in the first instance, the disposition of the mind, and uniting the treatment to the peculiarity of each mind, which is found by experience to vary as much as the countenance of the face. The pupils are in every respect treated as members of the family, and are admitted to an intimacy with their preceptor which is not attainable in large schools. Parents, the education of these children has been neglected, will find this an eligible opportunity. Terms of Education, &c., on application. For further particulars, apply to Rev. M. A. care of Wentworth, Bally, Brothers, Publishers and Stationers, Cornhill, London.

## TO PARENTS AND GUARDIANS.—PRE- PARATORY EDUCATION.—LANCING, SUSSEX.—Miss HANSON, who has been instructed with the education of the children of several families of distinction, receives a limited number of YOUNG GENTLEMEN. The air of Lancing is peculiarly dry, and the late Sir Everard Home considered its situation un- favourable in point of salubrity by any on the South Coast. It is in the immediate vicinity of the Downs, and affords dry gravelly walks throughout the year; and the house being near the railway station, it is easily accessible from London, Brighton, or Worthing.

The system of education adopted by Miss Hanson varies according  
to the capacity and advancement of each child; that individual  
attention is given which is felt to be the chief advantage of a home  
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frequently permitted to the Dowager Lady Rivers, 30, Bruton-street,  
London; Sir Denis Le Marchant, Bart., 7, Harley-street;  
Sir Sanford Graham, Bart., 1, Portland-place; W. Cox, Esq.,  
Essex House, Exbridge; Mrs. George Majendie, Cintra, Tor-  
quay; Professor George King, College. Prospectuses, with terms,  
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## HODDESDON SCIENTIFIC SCHOOL, com- bining Classical, Mathematical, and Commercial Educa- tion, with the Natural and Applied Sciences. This School has been established on the largest scale of efficiency, and will be found complete in every department. The object is to provide a course of instruction based upon Christian principles, practical in its character, less costly, and adapted to the requirements of the present age. The Prospectus, containing full particulars, and references to clergymen and gentlemen whose sons are now at the School from most of the counties of England and Wales, may be had on application to the Head Master, Scientific School, Hod- desdon, Herts.

## TO THE NOBILITY AND GENTRY.—A French Gentleman, B.A. of the University of France, and Professor at an endowed Grammar School, offers his services to Private Pupils for GENERAL INSTRUCTION through the medium of FRENCH, and also to Ladies forming Classes who may wish to perfect themselves in French Literature. For particulars apply to Messrs. TAYLOR, WATSON & MANLY, Booksellers to University College, Upper Gower-street; and Mr. BOOKER, Foreign Music-seller, Holles-street, Cavendish-square.

## ST. MARTIN'S HALL.—MONTHLY CON- CERTS OF ANCIENT AND MODERN MUSIC, under the Direction of Mr. JOHN HULLAH.—THE FIFTH CONCERT will take place on WEDNESDAY EVENING, March 19, when will be performed, for the first time in this country, The Credo, from the Mass in B Minor, of John Sebastian Bach; Mozart's Motte, 'No Pulvis et Cinis'; the Second Act of Gluck's Opera, 'Orpheus'; and a Selection from Weber's 'Oberon'. Vocalists:—Mrs. Anderson, Miss Kears, Madlle. Graumann, Mr. Herbert, Signy Marchesi. The Chorus will consist of the Members of Mr. Hullah's First Upper School. Tickets—Reserved Seats, 6s.; Double Seats, 10s.; Dress Circle, 12s.; Boxes, 15s.; and at St. Martin's Hall, 45s. West Strand; and of the Music-sellers; and at St. Martin's Hall.

## MUSIC HALL, STORE-STREET.

**MR. HENRY NICHOLLS** will give THREE of  
his DRAMATIC READINGS OF SHAKESPEARE on three  
consecutive Evenings in APRIL next—TUESDAY, April 15,  
WEDNESDAY, April 16, and THURSDAY, April 17. THURSDAY, April 17, MERCHANT OF VENICE. Admission, 1s.;  
Reserved Seats, 2s.; Private Boxes, 10s. and 12s. Commence at  
Eight.

Communications respecting Private Readings, &c., to be  
addressed to 16, Howard-street, Strand.

## ON APRIL 6th WILL BE OPENED, NEW FOUNTAIN HYDROPATHIC INSTITUTION, near LEICESTER. The most complete in the Kingdom. ROWAN D EAST, Surgeon, Author of 'The Principles and Practice of the Water Cure,' and 'The Functional Disorders of Women.'—London, W. Allan. For a Prospectus apply to Isaac Hanson, Esq., Hay- market, Leicester.

## THE HAHNEMANN HOSPITAL, for the TREATMENT OF PATIENTS on the HOMOEOPATHIC PRINCIPLE, No. 19, Bloomsbury-square. Supported by Voluntary Contributions.

## THE HAHNEMANN COMMEMORATION DINNER. THE LORD ROBERT GROSVENOR, M.P., President, in the Chair.

The BOARD of MANAGEMENT have the pleasure of an-  
nouncing, that the ANNUAL COMMEMORATION DINNER,  
in aid of the Funds of the Hospital, will take place at the  
LONDON TAVERN, Hahnemann-street, on THURSDAY, the  
10th of APRIL, next, the ANNIVERSARY of the Birth of the illustrious  
HAHNEMANN.

Gentlemen desirous of being present at the Dinner are respect-  
fully requested to forward their names to the Hon. Secy, Mr. W. M. WARNE, Hon. Sec.  
Tickets for the Dinner may be had of the Stewards; at the  
Hospital; at the London Tavern; or of  
9, Gresham-street West, March 13, 1851.

The Hospital has been open for the reception of patients since  
October.  
In-Patients (in Hospital), March 13, ..... 33  
Out-Patients in attendance during the week ending }  
March 13 ..... 407  
Few cases during the week ..... 64  
Received from the commencement ..... 1,417

## ATHENÆUM, WATERLOO-PLACE, LONDON.— The Members of the ATHENÆUM are informed that a SUPPLEMENT to the CATALOGUE of the LIBRARY, with a CLASSIFIED INDEX of SUBJECTS, containing all additions made to the close of the year 1850, may be obtained upon their personal application or request, and may be sent to Mr. J. L. SPENCER HALL.—The price of the Catalogue and Supplement is 10s. 2d. royal 8vo.—Members who purchased the First Part of the Catalogue, printed in 1845, are entitled to the Supplement.

## TO LITERARY SOCIETIES AND PRO- PRIETORS OF LECTURE-ROOMS.—THE EDITOR of an influential Journal, who takes a deep interest in all questions relating to Social Progress, is anxious to deliver a few Lectures in London during the month of May, on the use that may be made of the GREAT EXHIBITION in promoting the MORAL ELE- VATION of the PEOPLE of ALL NATIONS.—He is ready to form an arrangement for this purpose, on easy terms, with Societies or Proprietors of Lecture-Rooms, in and near the Metropolis.— Apply to G. E. Lecturer, care of Mr. Mitchell, Red Lion-court, Fleet-street.

## THE LOWEST CHARGES, AND THE MOST RAPID DISPATCH.

## TO GENTLEMEN ABOUT TO PUBLISH.

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## MASSACRE of the FRENCH PROTÉS- TANTS (HUGUENOTS) in 1572.—THE FAC-SIMILE of the MEDAL struck by POPE GREGORY XIII. in commemoration of the butchery, an elegant new Medal (vide the commendations of the Press), is to be had, price 6d., post free 8d., of Mr. PETER WILKINSON, Dealer in Ancient and Modern Coins, Medals, An- tiques, &c., 45, Great Russell-street, opposite the British Museum, London.—Assigns of the Great French Revolution, 1s. each.— Specimens of Ancient Egyptian Linen, the "Fine Linen" of Scrip- ture, reduced to 6d. each.—Coins, Medals, Antiques, &c. purchased, and a liberal price given when rarity and fineness are combined.

## MINERALOGY and GEOLOGY.—The very extensive Collection of Minerals, Rocks and Fossils, called the HUGHESIAN COLLECTION, was purchased at the Stone Sale by Mr. TENANT, Geologist, 149, Strand, London. It is one of the finest private collections in this country, and worthy the attention of all who are desirous of forming a first-rate Museum. The Catalogue of MINERALS, arranged according to Phillips's Mineralogy, describes 3,100 specimens. The Catalogue of ROCKS and FOSSILS, arranged according to Brongniart, describes 3,000 specimens. Mr. Tennant has been offered 22 for one specimen, and 25 for another, but he would prefer selling the Collection entire for 1,000, which is not a fourth part of the original cost. This statement may convey some idea of the interesting and valuable specimens in the Collection.

## THE EDINBURGH REVIEW, No. CXC.— ADVERTISEMENTS intended for insertion are requested to be forwarded to the publishers before Saturday, the 29th; and BILLS not later than Monday, the 31st inst.

London: Longman, Brown and Co. 32, Paternoster-row.

## THE QUARTERLY REVIEW, No. CLXXVI. —ADVERTISEMENTS for the forthcoming Number must be forwarded to the Publisher by the 24th, and BILLS for inser- tion by the 26th inst.

John Murray, Albemarle-street.

## THE WESTMINSTER AND FOREIGN QUARTERLY REVIEW, No. 108, will be published April 1. —ADVERTISEMENTS and BILLS should be sent to the Publishers previous to March 25th.

London: Groombridge & Sons, 5, Paternoster-row.

## OFFICIAL CATALOGUE OFFICE, 20, NEW BRIDGE STREET, BLACKFRIARS, AND AT THE EXHIBITION BUILDING, HYDE PARK.

## NOTICE.—ADVERTISEMENTS intended for the First Edition of a Quarter of a Million of the Small Cata- logue, as also the First Editions of the Illustrated, the German, and French Catalogues, should be sent in immediately, in order that they may be classified and printed forthwith.

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## FOREIGN BOOKS, GRATIS.—A CATA- LOGUE of very cheap Second-hand FOREIGN BOOKS, in all European Languages, has just been issued by F. J. Z. THIMM, Foreign Bookseller (German Circulating Library), 88, New Bond- street. The Catalogue will be forwarded gratis to those who will favour Mr. Thimm with their addresses and one stamp.

## FOREIGN LITERATURE.

**D. NUTT** begs to call the attention of the public  
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both Old and New, in various languages, and in every depart-  
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**NOTICE TO ADVERTISERS.—LONDON  
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Messrs. W. H. SMITH & SON are prepared to receive Bills and  
Advertisements for posting on the Walls and Platforms, and in  
the Booking Offices of these Stations, 188 in number, including  
London, Liverpool, Manchester, Leeds, and Birmingham. The  
number of Passengers travelling over the Line was about 6,000,000  
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Persons contracting for space for hanging Advertisements, may  
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Messrs. W. H. SMITH & SON, 136, Strand, London; or at the Book  
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**ASTRONOMICAL TELESCOPE.—FOR  
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**MICROSCOPE,** by ROSS, for SALE, con-  
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Eye Glasses, Microscope Eye Glass, one-inch, half-inch, quarter-  
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Glasses, Achromatic Condenser, and Condensing Lens on Stand,  
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At a Meeting of Governors, held in Craven-street on Wednesday,  
the 8th day of March, 1851, the cases of 16 Petitioners were con-  
sidered, of which 15 were approved, and 1 rejected.  
Since the Meeting held on the 5th of February, ELEVEN  
DEBTORS, of whom 7 had wives and 18 children, have been dis-  
charged from the Prisons of England and Wales, the expense of  
whose liberation, including every charge connected with the  
Society, was 146l. 7s. 6d. and the following

REPERFECTS RECEIVED SINCE THE LAST REPORT:—  
Anonymous..... £10 10 0  
Lord Sherborne, per Messrs. Hoare..... 3 0 0

Benefactions are received by Benjamin Bond Cabell, Esq., the  
Treasurer, No. 1, Brick-court, Temple; also by the following  
Bankers:—Messrs. Cooks, Drummonds, Herries, Hoares, Vane-  
den and the Secretary, No. 7, Craven-street, Strand, where the  
books may be seen by those who are inclined to support the  
Charity, and where the Society meet on the 2nd Wednesday in  
every month. JOSEPH LUNN, Secretary.

**LONDON, BRIGHTON, and SOUTH COAST  
RAILWAY.—CROYDON and EPSOM LINE.—ADDITIONAL  
TRAINS. ACCELERATION of TRAINS, and RE-  
DUCTION of CHARGES for ANNUAL TICKETS.**—On and  
after the 1st of April, additional Express Trains will run from  
Epsom and Croydon every morning, and from London Bridge  
every afternoon, performing the journey between Epsom and  
London in 35 minutes, and between Croydon and London in  
30 minutes.

Several of the Ordinary Trains will be accelerated, and addi-  
tional Trains will run (including a Train leaving London Bridge  
for Croydon at 12 15 every night). Full particulars will be given  
in the April Times.  
In order to extend facilities for suburban residence in connexion  
with this line, the following greatly reduced scale of charges for  
Annual Tickets will come into operation on and after the 1st of  
July next:—

	1st Class.	2nd Class.
London to Forest Hill, Sydenham, or Anerley	£10 0	£10 0
" to Norwood	10 0	10 0
" to Croydon	17 0	11 0
" to Carshalton or Sutton	18 0	13 0
" to Cheam or Ewell	18 0	13 0
" to Epsom	20 0	14 0

FREDERICK SLIGHT, Secretary.  
London Terminus, Feb. 22, 1851.

**Sales by Auction.**  
Fossils and Books.  
**MR. J. C. STEVENS** will SELL by AUCTION,  
at his Great Room, 38, King-street, Covent-garden, on  
FRIDAY, 21st of March, at 12 o'clock, a very fine COLLECTION  
of FOSSILS, made by the celebrated Dr. Smith, Palaeozoic, and  
particularly rich in the families of Trilobites, Scorpions, Copu-  
lites, and Brachiopoda. Also a COLLECTION of BRITISH  
FLORA, named and arranged according to Dr. Lindley's Synopsis;  
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May be viewed on Thursday, and Catalogues had.

Very choice Books from the Library of the late CHARLES  
HEBBERT, Esq., of Pall Mall, valuable Framed En-  
gravings, Proofs of Landseer's Works, &c.

**PUTTICK & SIMPSON,** Auctioneers of Liter-  
ary Property, will SELL by AUCTION, at their Great  
Room, 131, Piccadilly, on THURSDAY, March 20, and two fol-  
lowing days, the CHOICE REMAINING LIBRARY of the late  
CHARLES HEBBERT, consisting of the Works of standard  
English Authors, many on large paper—fine Books of Prints,  
mostly selected proof copies: the whole in fine bindings; and (in  
the second and third day's sale) numerous curious Books, English  
and Foreign Variorum Classics, Elzevir and Aldine Editions, &c.  
Catalogues will be sent on application.

**Medical and Miscellaneous Books.**  
**MR. L. A. LEWIS** will SELL, at his House,  
125, Fleet-street, on FRIDAY, 21st, and SATURDAY,  
22nd, PORTIONS of THREE LIBRARIES, including Chaucer's  
Works, by Urry, large paper—Encyclopædia Britannica, 20 vols.—  
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place, Mécanique Céleste, by Bouditch, Vols. II. III. and IV.—  
a Medical Library, Classics, Theology, Voyages and Travels—a  
few Volumes and Stripped Surfaces.

**MR. L. A. LEWIS** will have SALES by AUCTION of  
Libraries, small parcels of Books, Prints, Pictures, and Miscel-  
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Eugène Sue's 'Mystères de Paris,' 3 vols. imp. 8vo., and  
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**MR. HODGSON** will SELL by AUCTION,  
at his Great Room, No. 103, Fleet-street, on MONDAY,  
the 24th and TUESDAY, the 25th of March 1851, at half-past  
Twelve o'clock precisely, EUGÈNE SUE'S 'MYSTÈRES DE  
PARIS,' 3 vols. imp. 8vo., with engravings, under the super-  
intendence of Mr. Charles Heath, about 1,400 copies, with overplus  
Stock, and 700 Wood Blocks—SUE'S 'WANDERING JEW,'  
3 vols. 8vo., about 1,000 copies, and overplus Stock, and 700  
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copies, with 104 Wood Blocks—Auber's Rise and Progress of the  
British Power in India, 3 vols. 8vo. and 2 vols. royal 8vo. 580  
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copies—Osler's Church and King, super-royal 8vo. 1,675 copies—  
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It seems the curse of poor Hartley Coleridge that dead or alive he should be the victim of injudicious patronage. The child of a poet, the boy found himself famous from a cradled infant in the verses of his gifted father, and of other poets of great repute; and when his mind began to dawn on the world, his earliest lisps were recorded as baby-oracles. It was the dream of his parents and friends that the scenes of his childhood, the pastoral districts of Westmoreland and Cumberland, were the precise spots for insuring the poetic "growth of an individual mind,"—and that young Hartley should in the midst of such natural influences grow up a poet. All turned out as had been foreseen,—with more than had been foreseen. The boy was educated in habits of dreaminess; and encouraged in giving utterance to it in tales which he was in the daily practice of continuing orally, for the amusement of his companions. It was thus, instead of by hard study, that his mind was developed. All its operations had from the first a visionary basis; and as he grew up, he was naturally found unfitted for the business of life. More than once he tried it, and retired from the attempt defeated. Thereupon ensued remorse and despondency, irresolution and procrastination, wilfulness of mood and tricks of self-indulgence, which made the unfortunate man's career a source of anxiety to his friends and of dissatisfaction to himself. Meanwhile, his poetic faculty was nurtured into strength and beauty,—as the compositions before us show:—but both the facts of his life and the character of his poetry lead to conclusions to which it may be well in this place to give a more general application.

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With something of his father in the original disposition of his mind, the poetry of Hartley Coleridge derives more inspiration from that of Wordsworth than from that of the author of 'The Ancient Mariner.' He tried, it would seem, to swim in his father's depths,—but soon found that he wanted the requisite courage, strength, and skill. A dramatic fragment entitled 'Prometheus,' in which Hartley sought to embody the paternal interpretation of the Myth as given in a celebrated essay in 'Coleridge's Literary Remains,' exists to show that the young poetical Telemachus endeavoured, but vainly, to bend the bow of the mature Ulysses. It is, however, a highly respectable effort, and has passages of power and specimens of musical versification which might well justify the father in considering the labour one of promise as well as of love. Nevertheless, a more impartial judgment detects a deficiency of power to conduct the flight into higher regions, such as the argument would have compelled the poet to attempt. The following verses, forming the conclusion, are indisputably fine,—though not so wildly musical and picturesque as those of Keats and Shelley on corresponding themes.—

Ye patient fields, rejoice!  
The blessing that ye pray for silently  
Is come at last; for ye shall no more fade,  
Nor see your flow'rets droop like famishing babes  
Upon your comfortless breasts. Close, pent-up woods!  
Open your secrets to the prying sun;  
For den nor forest dark shall longer hide  
The noisome thing. Take heart, poor flutterer!  
Nor fear the glitter of the serpent's eye:  
No more it shines to harm thee. Sing aloud,  
Toss high the shrillness of thy gurgling throat,  
And wake the silence of Olympian bowers,  
That Jove may hear thee—be, the lovely boy,  
The son of Saturn, mightier than his sire,  
And gentler far. Thou hollow earth! resound,  
And, like the maddening drum of Cybele,  
Roll with delight thro' all thy sparry caves  
A many-echoed peal. And, oh! ye soft  
And wandering elements—ye sighing floods—  
And thou, great treasury of light and music—  
Embracing all with all your wealth of sounds,  
And bodiless hues, and shadows glorified,  
Of what on earth is terrible and fair  
The fairer effluence and the living form,  
With all your music, loud and lustily,  
With every dainty joy of sight and smell,  
Prepare a banquet meet to entertain  
The Lord of Thunder, that hath set you free  
From old oppression. Melancholy brook!  
That creep'st along so dull and drowsily,  
Wailing and waiting in the lazy noon,  
In merry madness roar, and whirl, and bound,  
Blithe as thy mountain sisters. Ne'er again  
Shall summer drought, or icy manacle,  
Obstruct thy tuneful liberty. Thou breeze,  
That mak'st an organ of the mighty sea,  
Obedient to thy wilful phantasies,  
Provoke him not to scorn; but soft and low,  
As pious maid awakes her aged sire,  
On tiptoe stealing, whisper in his ear  
The tidings of the young god's victory.  
Then shall he rouse him on his rocky bed,  
And join the universal hymn with strains  
Of solemn thankfulness and deep delight—  
The blended sweetness of a thousand waves.  
But where is he, the voice intelligent  
Of Nature's minstrelsy? Oh, where is man—  
That mortal god, that hath no mortal kin  
Or like on earth? Shall Nature's orator—  
The interpreter of all her mystic strains—  
Shall he be mute in Nature's jubilee?  
Wilt thou be lost in bliss and benison  
That wast the first in lamentable wail,  
And sole in conscious pain? Haply he fears

The bitter doom, that out of sweetness makes  
Its sad memorial. Mortal! fear no more,—  
The reign is past of ancient violence;  
And Jove hath sworn that time shall not deface,  
Nor death destroy, nor mutability  
Perplex the truth of love.

Several of the poems published in these volumes have previously appeared in a thin octavo, dated 1833; well known enough to the curious in poetical reading, but scarcely heard of by the public at large.—A sonnet or two will certify their general quality. The first embodies the main truth of the misdirected poet's life.—

Long time a child, and still a child, when years  
Had painted manhood on my cheek, was I;  
For yet I lived like one not born to die;  
A thriftless prodigal of smiles and tears,  
No hope I needed, and I knew no fears.  
But sleep, though sweet, is only sleep, and waking,  
I waked to sleep no more, at once o'ertaking  
The vanguard of my age, with all arrears  
Of duty on my back. Nor child, nor man,  
Nor youth, nor sage, I find my head is grey,  
For I have lost the race I never ran:  
A rathe December blights my lagging May;  
And still I am a child, tho' I be old,  
Time is my debtor for my years untold.

The next demonstrates with what a true painter's eye the young bard could contemplate natural objects.—

## Night.

The crackling embers on the hearth are dead;  
The indoor note of industry is still;  
The latch is fast; upon the window sill  
The small birds wait not for their daily bread;  
The voiceless flowers—how quietly they shed  
Their nightly odours;—and the household rill  
Murmurs continuous dulcet sounds that fill  
The vacant expectation, and the dread  
Of listening night. And haply now she sleeps;  
For all the garrulous noises of the air  
Are hush'd in peace; the soft dew silent weeps,  
Like hopeless lovers for a maid so fair—  
Oh! that I were the happy dream that creeps  
To her soft heart, to find my image there.

The following stanzas will show how the poet studied in the school of Wordsworth:—though he did not learn there the cockneyism in the last line.—

## Address to certain Gold Fishes.

Restless forms of living light  
Quivering on your lucid wings,  
Cheating still the curious sight  
With a thousand shadowings;—  
Various as the tints of even,  
Gorgeous as the hues of heaven,  
Reflected on your native streams  
In flitting, flashing, billowy gleams!  
Harmless warriors, clad in mail  
Of silver breastplate, golden scale;—  
Mail of Nature's own bestowing,  
With peaceful radiance mildly glowing,—  
Fleet as ye as fleetest galleys  
Or pirate rover sent from Saltee;  
Keener than the Tartar's arrow,  
Sport ye in your sea so narrow.  
Was the sun himself your sire?  
Were ye born of vital fire?  
Or of the shade of golden flowers,  
Such as we fetch from eastern bowers,  
To mock this murky clime of ours?  
Upwards, downwards, now ye glance,  
Weaving many a mazy dance;  
Seeming still to grow in size  
When ye would elude our eyes—  
Pretty creatures! I might deem  
Ye were happy as ye seem,—  
As gay, as gamesome, and as blithe,  
As light, as loving, and as lithe,  
As gladly earnest in your play,  
As when ye gleam'd in far Cathay;  
And yet, since on this hapless earth  
There's small sincerity in mirth,  
And laughter oft is but an art  
To drown the outcry of the heart;  
It may be, that your ceaseless gambols,  
Your wheelings, dartings, divings, rambles,  
Your restless roving round and round  
The circuit of your crystal bound,—  
Is but the task of weary pain,  
An endless labour, dull and vain;  
And while your forms are gaily shining,  
Your little lives are idly pining!  
Nay—but still I fain would dream  
That ye are happy as ye seem,  
Deck'd in Oriental pride,  
By homely British fire-side.

As we have thought that our office, like the editor's, deals more fitfully, and far more pleasantly, with the poems here collected than with



the biography which precedes them,—here is a poem which may be safely left to make its own impression on the heart.—

*Isabel.*

Where dwells she now? That life of joy  
That seem'd as Time could ne'er destroy,  
Nor frail infection's sensu alloy,  
Its self-derived and self-sufficing gladness?  
Abides she in the bounds of space,  
Or like a thought, a moment's grace,  
Is she escaped from time and place,  
The dull arithmetic of prison's sadness?

May she behold this spot of earth,  
This human home, that saw her birth,  
Her baby tears, her infant mirth,  
The first quick stirrings of her human mind?  
May she return to watch the flowers  
She planted last in fairy bowers?—  
They freshen yet with summer showers,  
And gambol with the frolic summer wind.

That lovely form, that face so bright,  
That changeful image of delight,  
May it no more to waking sight,  
Or spiritual ken, in very truth appear?  
That visible shape, that kind warm glow—  
That all that Heaven vouchsafed to show,—  
'Tis gone. 'Twas all our sense could know,  
Of her we loved, whom yet we hold so dear.

The world hath lost the antique faith,  
In shade and spectre—warning wraith,  
That wander'd forth to blast, and scathe  
Poor earth-clogg'd, dark humanity.  
No more the mystic craft of hell,  
In cavern mink, with iniquous spell,  
Evokes the naked souls that dwell  
In uncreated night's infinity.

'Tis well that creed is out of date,  
And men have found, at last, though late,  
That loathing fear, and fearful hate,  
And raking vengeance, all are cruel liars;  
And all the doctrine that they teach  
Of ghosts that roam when owlets screech,  
Is but the false and fatal speech  
Of guilty terrors, or of worse desires.

But is there not a charm in love,  
To call thy spirit from above?  
Oh—had I pinions like a dove,  
Were I like thee, a pure enfranchised soul,  
Then might I see thee as thou art,  
Receive thee in my inmost heart;  
But can it be? She has no part  
In all she loved beneath the stedfast pole.

*Reply.*

Ah—well it is—since she is gone,  
She can return no more,  
To see the face so dim and wan,  
That was so warm before.

Familiar things would all seem strange,  
And pleasure past be woe;  
A record sad of ceaseless change,  
Is all the world below.

The very hills they are not now  
The hills which once they were;  
They change as we are changed, or how  
Could we the burden bear?

Ye deem the dead are ashy pale,  
Cold denizens of gloom—  
But what are ye, who live to wail,  
And weep upon their tomb?

She pass'd away, like morning dew,  
Before the sun was high;  
So brief her time, she scarcely knew  
The meaning of a sigh.

As round the rose its soft perfume,  
Sweet love around her floated;  
Admired she grew—while mortal doom  
Crept on, unfeared, unmoted.

Love was her guardian angel here,  
But love to death resign'd her;  
Thou' love was kind, why should we fear  
But holy death is kinder?

Come we now to the later productions of Hartley Coleridge's muse. Here we may discern an increase of power and finish. Not a few of these pieces are exquisite. They testify to the poet's love of womanhood, of childhood, and of flowers, and to the innocence of his heart in its most passionate moods,—and plead earnestly against a disinterment of his faults. We read in every line the story of a mind, never reared to do battle with the world, seeking relief in communion with nature and with the humblest and simplest of her children from vain regrets and the sorrows that grow out of the unavoidable strife between disposition and destiny. Left alone, Hartley Coleridge might have been happy; but he could not help comparing himself with others near and dear, and undervaluing himself by contrast. The poems are

in this sense very affecting, and do much to justify his memory. We cannot but feel regret that the poet was not enabled to publish them during his lifetime,—as was evidently his desire. The reaction on his mind might have sensibly altered its position,—and encouraged it to further and more sustained efforts.

The following sonnet breathes a poet's aspiration.—

Hast thou not seen an aged rifted tower,  
Meet habitation for the Ghost of Time,  
Where fearful ravage makes decay sublime,  
And destitution wears the face of power?  
Yet is the fabric deck'd with many a flower  
Of fragrance wild, and many-dappled hue,  
Gold streak'd with iron-brown and nodding blue,  
Making each ruinous chink a fairy bower.  
E'en such a thing methinks I fain would be,  
Should Heaven appoint me to a lengthen'd age;  
So old in look, that Young and Old may see  
The record of my closing pilgrimage:  
Yet, to the last, a rugged wrinkled thing  
To which young sweetness may delight to cling!

The following is of the same self-conscious kind. It should be premised that poor Hartley Coleridge became early grey:—such and so real had been his mental suffering and struggle. Here is a touching reference to the significant fact.—

How shall a man fore-doom'd to lone estate,  
Untimely old, irreverently grey,  
Much like a patch of dusky snow in May,  
Dead sleeping in a hollow, all too late—  
How shall so poor a thing congratulate  
The blest completion of a patient wooing,  
Or how commend a younger man for doing  
What ne'er to do hath been his fault or fate?  
There is a fable, that I once did read,  
Of a bad angel, that was somehow good,  
And therefore on the brink of Heaven he stood,  
Looking each way, and no way could proceed;  
Till at the last he purged away his sin  
By loving all the joy he saw within.

This is at once very beautiful and extremely affecting. It impinges on a grief which manifestly consumed the poet. Fortune, he felt, had forbidden him to marry,—yet female society proved to be one of the poet's greatest wants; and his hard hap in this respect is a perpetual topic of fond lamentation. Reflect awhile on this, and then peruse slowly the following.—

*Music.*

Sweet music steals along the yielding soul,  
Like the brisk wind that sows autumnal seeds;  
And it hath tones like vernal rain that feeds  
The light green vale, ordain'd ere long to roll  
In golden waves o'er many a wealthy rood;  
And tones it hath, that make a lonely hour  
The silent dwelling of some lovely flower.  
Sweet Hermitess of Forest solitude,  
I loved sweet Music when I was a child,  
For then my mother used to sing to me:  
I loved it better when a youth so wild,  
With thoughts of love it did so well agree;  
Pain would I love it to my latest day,  
If it would teach me to believe and pray.

The solitary and deprived thus find refuge in Art; and would transfer to it the love which they are not permitted to expend in human affections.—

*March, 1846.*

Now nature in her vernal green is clad,  
And windy March puts on the robe of May;  
The primrose is abroad, the buds half-way  
Open their lips; all things are blithe and glad;  
Then wherefore should I droop in semblance sad,  
And contradict the promise of the air?  
Ah, me! I can but think of those that were,  
And now are not—of those dear friends I had,  
And have not. Alice, thou art very meek,  
And hast the faith that makes affliction good.  
It would be wholesome to my perilous mood  
If I could see the tear upon thy cheek.  
Methinks we could talk out a day—a week,  
Of those we loved. Oh, Alice! would we could.

It is impossible to go through these charming sonnets without feeling again and again that they take a hold upon the heart which pleads pitifully for the defective character and powerfully for the sweet nature out of which they sprang.—We need only add, that a portrait of the Poet in his boyhood, painted by Sir David Wilkie, and engraved by Mr. Holl, forms the frontispiece to these volumes.

*Lord Castlereagh's Letters and Despatches.*  
Edited by his Brother, the Marquess of Londonderry. Vols. V.—VIII.

[Second Notice.]

On returning to these volumes once more, for the extracts which we promised last week, we find that they are even more barren of anything to extract than a first examination had suggested.

Our readers will observe the frigidity with which the news of the memorable battle of Corunna is communicated to the King by Lord Castlereagh.—

"*Lord Castlereagh to the King.*

"Without date. Endorsed, January 1809.

"Lord Castlereagh humbly submits to your Majesty the substance of intelligence received from Lord Paget, who reached town this evening, at nine o'clock. General Hope's despatch was forwarded by a gun-brig not yet arrived. Lord Castlereagh, in laying before your Majesty this unofficial report of the heavy loss your Majesty's service has sustained, in the fall of so brave and distinguished an officer as Sir John Moore, has to assure your Majesty, from Lord Paget's authority, that the conduct of your Majesty's troops in action was most exemplary, and such as to uphold, in the highest degree, the reputation of your Majesty's arms."

We need scarcely say that the best letters in this collection are those from "the Duke." They are not very numerous; and the most noticeable feature in them is, as we last week said, the air of cordiality and personal confidence with which he addresses Lord Castlereagh,—to whom the Duke owed many important favours. But, as we have already remarked, the interest of the Duke's letters is now diminished by Col. Gurwood's collection.

At the battle of Vimero the Duke gained his first Peninsular success. Here is his private letter, giving an account of the battle to Lord Castlereagh.—

"After I wrote to you yesterday morning, we were attacked by the whole French army, Sir Harry Burrard being still on board ship; and I gained a complete victory. It was impossible for troops to behave better than ours did. We only wanted a few hundred more cavalry to annihilate the French army. I have sent my report upon this action to Sir Harry Burrard, who will send it home. You will see in it that I have mentioned Col. Burne, of the 36th regiment, in a very particular manner; and I assure you that there is nothing that will give me so much satisfaction as to learn that something has been done for this old and meritorious soldier. The 36th regiment are an example to this army. Sir Harry did not land till late in the day, in the midst of the attack, and he desired me to continue my own operations; and, as far as I am personally concerned in the action, I was amply rewarded for any disappointment I might have felt in not having had an opportunity of bringing the same to a close, by the satisfaction expressed by the army that this second and more important victory had been gained by their old General. I have also the pleasure to add, that it has had more effect than all the arguments I could use to induce the General to move on; and I believe he will march to-morrow. Indeed, if he does not, we shall be poisoned here by the stench of the dead and wounded; or we shall starve, everything in the neighbourhood being already eat up. From the number of dead Frenchmen about the ground, and the number of prisoners and of wounded, I should think his loss could not be far short of 3,000 men. The force which attacked us was very respectable, and probably not short of 14,000 men, including 1,300 dragoons and artillery, and 300 *chasseurs à cheval*. Sir Hew Dalrymple arrived last night, and will land this morning. Ever, my dear Lord, yours most sincerely,  
ARTHUR WELLESLEY."

After the disgraceful convention at Cintra, the Duke writes to Lord Castlereagh the letter to which we referred last week.—

"It is quite impossible for me to continue any longer with this army, if Sir Hew Dalrymple should

remain at the head of it; and I wish, therefore, that you would allow me to return home, and resume the duties of my office, if I should still be in office, and it is convenient to the Government that I should retain it; or, if not, that I should remain upon the staff in England; or, if that should not be practicable, that I should remain without employment. You will hear from others of the various causes which I must have for being dissatisfied, not only with the military and other public measures of the Commander-in-Chief, but with his treatment of myself. I am convinced it is better for him, for the army, and for me, that I should go away; and the sooner I go the better."

We regret that the whole of these Letters were not submitted to a competent editor, who might have sifted them and preserved the valuable portions. In their present form they are unreadable.—We observe that the noble editor makes no reference whatever to the relation that subsisted between Lord Castlereagh and Mr. Canning,—and that he avoids discussing their quarrel.

*The Passions of the Human Soul.* By Charles Fourier. Translated from the French, by the Rev. John Reynell Morell. With Critical Annotations, a Biography of Fourier, and a general Introduction. By Hugh Doherty. 2 vols. Baillière.

FROM the earliest ages of which we have any record the world has been continually asking itself whether society, as distinguished from the body politic, does or does not require to be organized? That government is needful, was a truth established so soon as men came in contact with each other; but it was disputed in the days of Plato, as it is disputed now, whether the free action of human nature, uncurbed by arbitrary laws, is calculated to produce a social state on the whole best adapted to effect the development of our race? That the question is doubtful, is proved by its having continued open so long. On the one side, thinkers, dreamers, system-founders, however far apart in their ideas of the particular kind of organization that is required, have nevertheless, with few exceptions, proposed some changes in the system of free individual action. Moses was as great an innovator in this respect as Louis Blanc; Minos established a social theory in Crete which shames the more timorous spirit of M. Proudhon; Lycurgus, a communist of what we should now call the deepest shade, not only partitioned the lands of Sparta among the people equally, but even attempted to divide the movable property on the same plan. His remark on viewing the effects of his innovations on the old order of things—"How like is Laconia to an estate newly divided amongst many brothers!" might be properly enough inscribed on the banners of M. Cabet himself. Plato held, with the great lawgiver, that society must be legislated for—bound in certain forms—in order to produce the highest kind of well-being to the individual and to the community; and after him, philosophers have continued to propound theories, and small sects and parties to try experiments, even down to our day. Among the latter, the Essenes, in which austere and patriarchal sect Christianity found its earliest disciples, are perhaps the most celebrated. Founders of new religious creeds, with rare exceptions, have all introduced social changes. Buddha, Brahma and Mohammed taught the equality of true believers, with such modifications as suited the genius of each particular people. The first Christians proposed a social as well as a spiritual revolution: "and all that believed were together, and had all things common . . . and the multitude of them that believed were of one heart and of one soul: neither said any of them that ought

of the things which he possessed was his own; but they had all things common." These social innovations were soon arrested in the infant church, it is true, but the principle which had ruled them continued to exist. In times of profound quiet it showed itself in the system of associated labour with a common right to the produce, carried out in the religious houses; in periods of convulsion it reappeared in the more startling form of proposals to make a new division of property. A common mistake attributes the rise of wild communistic doctrines to modern times, and particularly to the revolutions of France. But instead of increasing in violence, the fact is that social theories are growing less extreme and visionary every year. There is nothing in French or Polish communism in this age to compare in violence and crudity with those theories of the Münster Anabaptists which grew out of the Reformation in Germany, or even with those professed by the sects of Levelers, Anabaptists, and Fifth-Monarchy men which arose during the period of our civil troubles. As larger masses of men bend their attention to the study of social theories, the less is a nation likely to be led astray by vain and visionary promises of an unattainable good: on the contrary, theories which are unsound in principle and dangerous in their practical tendencies almost invariably explode when brought to the ordeal of popular and regular discussion. No man in England would now lift a pike or shoulder a musket in favour of the dreams of Harrington or of More; and no student of Westphalia or of the Netherlands would put his life in peril to support the public tables, national cuisine, and compulsory black broth of Münster. Investigation is death to everything untrue in the theories of social reformers. The most subversive doctrines taught in modern Europe—the spiritual germs of its worst anarchies and revolutions—have been such as were wrapped in mystery, professed only in the recesses of secret societies, Illuminati, Rosicrucians, Freemasonry, St. Martinism, and so forth. Campanella's Republic of the Sun or Bacon's Atlantis was far less dangerous than the preaching of Spartacus Weishaupt. But seeing only the more tangible results, the general world, too busy with its own pursuits to watch and estimate the power of those important under-currents which in reality determine the course of events, is apt to fancy that society is at this day assailed by a host of new enemies. A phrase has nearly frightened it to death; yet this doctrine of social regeneration on the basis of equality was received with favour in the last century by the most elevated circles of Europe. Nearly all that was brilliant in rank, wit and scholarship was included in one or other of the secret societies; and, in the name of human freedom, conspired against existing wrongs and social anomalies. The great revolution was nursed in the lap of these societies. When the Abbé Barruel had taken those oaths of secrecy and fidelity which he afterwards violated, he says the Master addressed him thus:—"My dear brother, the secret of Freemasonry consists in these words—Equality and Liberty: all men are equal and free: all men are brethren!" What has been added to this definition? Seventy years have done nothing beyond making a new arrangement of the words. The shibboleth pronounced by the most eminent of the literati and the most fashionable of the aristocracies of Europe in the last century was—Equality, Liberty, Fraternity. The peasant and the citizen of this day shout for Liberty, Equality, Fraternity. This is all the change that has taken place. Whatever may be the strength of communism in France, Germany and Poland, it is not a new thing. For a long time it has

stood face to face with existing forms of society. In whatever form it may have been proposed, the world has hitherto rejected it very promptly: still, it will not die out of discouragement and defeat. At this time it is discussed more and more earnestly than ever. To Russian princes and French philosophers it was never much more than a vain and fantastic dream; yet to please these powerful patrons, it was made to assume the shape of a princely and hierarchical system, and the two most imposing schools of social philosophy which have arisen in France—St. Simonism and Fourierism—have both retained these distinguishing characteristics of the eighteenth century. In a country which events have a second time made a republic, the founders of these schools not only prescribed monarchy as the proper form of government in the model state of society, but buttressed that form by an elaborate system of aristocratic under-rulers. Louis Philippe, as king, befriended the followers of St. Simon; and the only personage of high public importance who ever listened to the plans of Charles Fourier was Charles the Tenth. Yet it is commonly believed in England that the socialists of France are all ultra-republicans!

Fourier is a writer almost unknown in this country. Besides the instinctive aversion which most Englishmen feel for system-mongers and social regenerators, there are other causes that have tended to prevent the rise of that curiosity which a man of singular originality of mind, and who has played a considerable part in the drama of our day, might be expected to excite even in strangers. His style is wretched: it is often involved to obscurity—poor, ungrammatical, loose in texture, and verbose beyond all patience. His ignorance of mental philosophy and of practical science is amazing. Outside the line of his own speculations, his blunders move one to laughter and contempt. His works are not only laborious, but numerous: the published writings fill nine volumes, costing in Paris forty-eight francs, and sixty numbers of *The Phalange Review*, costing between seventy and eighty francs more,—and not more than half Fourier's writings are yet in print. The whole would probably fill not much less than twenty large octavo volumes such as the two now lying before us for notice. If we add to these drawbacks, that the speculator allowed his imagination, unchastened by positive knowledge, to take the wildest flights, and to bring back from them the most puerile and absurd reports, we shall not need to search much further for reasons why he has not hitherto enjoyed a larger public in England. A nation which has a Godwin and a Bentham hardly needs to borrow the alien lights of a Charles Fourier.

Yet Fourier is not an ordinary man. As a writer, his claim is not high; but he must be classed in the first order of modern thinkers. He pursues a principle through its devious windings with a patience and a sagacity which are akin to genius. His logic is keen and incisive almost beyond parallel; and his system of society—cumbrous, artificial, and impracticable as it is in so many of its details—contains general ideas which are remarkable for their profound originality and truth.

From the brief sketch prefixed to the present translation, we extract the following statement of the leading events of his life.—

"Charles Fourier was born at Besançon, on the 7th of April, 1772. He died in Paris, on the 10th of October, 1837. He was a man of nervous-bilious temperament; of a strong slight frame, and 5 feet 6 or 7 inches high; with active habits of mind and body. He died of exhaustion, after a very short illness, arising from inflammation of the bowels. His father was a linen-draper in Besançon: Fourier was



educated in that city. He left school at the age of eighteen, and was placed with a linen-draper at Rouen, where he remained two years. From Rouen he went to Lyons, where he lived as a merchant and as a merchant's clerk, during the best part of his life. Fourier was educated for business. He had what is termed a high-school education until he was eighteen years of age. He knew Latin well enough to read the classic authors, and was exceedingly well versed in history and in geography. These seem to have been through life his favourite studies, in addition to his philosophical and social speculations. The latter were the great absorbing questions of his whole existence. His letters and his writings show that from his earliest youth he was of a thoughtful, speculative turn of mind. Though bred to commerce, he disliked the duplicity of mercantile pursuits. His first antipathy was kindled by an act of injustice inflicted on him at an early age. He was severely rebuked for telling a customer the cost price of a piece of goods in his father's shop. This indignity inflicted on the love of truth sank deep into his soul. He could not forget it, but was constantly reflecting on the meanness which unites untruthfulness with trade. He desired not to be a merchant, but his family connections were unable to procure him a commission in the army in accordance with his wish. On leaving home to go to Rouen, he passed through Paris, and there again he was struck with what he termed the mysteries of commerce. On asking the price of some apples, which were common in his native town, he was surprised to find it what he deemed exorbitantly high: fourpence was asked for an apple sold for a halfpenny per dozen in the country. This ninety-six-fold difference between the wholesale price of the fruit where it was gathered, and the retail price where it was sold, struck him as a shameful example of the 'extortions of commerce.' He was, however, doomed to be a merchant; and in 1793, after the death of his father, he commenced business with about four thousand pounds in Lyons. In 1796 he was ruined by the civil war in which Lyons resisted the army of the Convention. He was then obliged to join the army as a private soldier. In 1798 he obtained leave to quit the army, as an invalid. He then engaged as clerk in a large mercantile house at Marseilles. Here again he was shocked by the customs of commerce. His employers were very extensive importers of grain, and he was employed by them, on one occasion, during a period of great scarcity and famine, to conduct the operation of throwing a very large quantity of damaged rice into the sea, by night, that the population might not witness this calamitous result. The rice had been spoiled from being kept too long, in order to increase the scarcity and run up prices. These particular occurrences, in the midst of the general turmoil of that revolutionary period in France, kept Fourier's mind constantly bent upon questions of social, commercial, and political organization and progress. In 1799 he gained an insight into what he deemed a clue to the whole problem. His studies then assumed a special form, and he began to construct his theory of universal unity, from which he deduced his plans of practical association. In 1803 he published various articles in one of the Lyons journals; and, in 1808, a general prospectus of his theory, under the title of '*La Théorie des Quatre Mouvements*' (Theory of the Four Movements). This was a volume of 400 pages, which Fourier withdrew almost immediately from circulation. He was then engaged as a commercial traveller in Germany and other parts of Europe. He afterwards became a *courtier marron*, or commercial broker, at Lyons, where he continued his studies until the year 1814; when he retired to Belley, the residence of his sister, in the department of the Ain, to write out his great work on universal unity, the principal part of which was published in 1822, under the title of '*L'Association Domestique Agricole*' and '*La Théorie de l'Unité Universelle*.'"

In 1823 the enthusiast went to Paris in the hope of interesting the press and the public in his schemes. But he failed signally. The people could not read his books, and the newspaper writers laughed at his ignorance. Nor can any charge be sustained against these contemptuous critics on account of their scepticism

and sarcasms. The man who gravely taught that the stars and planets are living beings, like man, and endowed with the same passions and desires,—that worlds beget worlds as men propagate their species,—that the sun, moon, and planets have each contributed a portion of the materials which compose the earth, the sun having given birth to the oak, the diamond, and the elephant, Saturn to the horse, the lily, and the ruby, Jupiter to the cow, the jonquil, and the topaz, the earth itself having produced the dog, the violet, and the opal,—that the soul is subject to the laws of simple and compound immortality,—that all kings, queens, beautiful persons, eminent scholars, princes, judges, and other favoured classes, have been paupers, criminals, and cripples in the past stages of existence,—and that those whose turn it is now to suffer hunger, disgrace, and oppression will hereafter become beautiful in person, exalted in rank, and gifted with genius,—that the infant at birth is a mere animal, but is endowed with a human soul at the period of teething;—the man, we say, who mixed up nonsense like this with what he had to propose as a true social system, necessarily brought on himself a series of disappointments and humiliations. Nor was his cosmogony alone at fault. His theory of moral relations shocked every modern notion of propriety. His political system also, with its monarchs, duarchs, triarchs, and so on, up to the grand omnarch, or ruler of the entire earth, was received with sneers and contempt by the Parisians. Neither was he more fortunate when he ventured on prophecy, as unluckily his predictions came out untrue almost as soon as they were uttered. Feeling, on reflection, that in the future time men would desire some swifter mode of travelling than that by the old French diligence, with its noisy bells and pace of four miles an hour, he announced that a new creation of anti-lions, anti-whales, anti-condors, and other huge creatures, would take place,—which beasts, birds, and fishes would carry men in cars or ships at the rate of thirty miles an hour. He little dreamed of the wonders which science would achieve in less than twenty years after his death.

The doctrines of Fourier made but little progress until Madame Clarisse Vigoreux and Victor Considérant took them up. The '*Parole de Providence*' of the first writer was suggested by the '*Paroles d'un Croyant*,' and attained a certain amount of popularity; but it was chiefly the '*Destinée Sociale*,' the '*Théorie de l'Éducation Naturelle et Attractante*,' and the '*Decade de la Politique en France*,' by Considérant, which gave life and movement to these ideas. The *Phalange*, a semi-monthly journal, and the *Démocratie Pacifique*, a daily paper, helped to make the doctrines popular. Yet both have since failed; and we doubt whether there are many followers of Fourier now in France outside the Phalansterian coterie of the capital. Dain, Paget, Cantagrel, Pellarin, Renaud, Hennequin, and Gabet are the more voluminous and important writers on the system after Madame Vigoreux and Victor Considérant. But it is not easy out of any of these writers to get in any reasonable space a clear and full account of their master's system. The '*Solidarité, Vue Synthétique sur la Doctrine de Ch. Fourier*,' by Hippolyte Renaud, is the most to our mind; and being a treatise of little more than 200 pages, is the book we would recommend any of our readers, disposed to study this theory, to commence with.

With respect to this translation, we have not much to say. It is faithful,—and therefore not readable by the many. Nor does it seem to us to have been required. An expensive book like this must address a class of readers who hardly need to have French translated for their

use; the few inquiring artisans who may wish to see what Fourier has to say about the social question, will not be able to learn it from a work sold at so high a price. With a few exceptions, these volumes are filled with the posthumous publications of Fourier,—by no means the most important or interesting of his works.

## NEW NOVELS.

*Madam Dorrington of the Dene: the Story of a Life.* By William Howitt. 3 vols. Colburn. In the '*Rural Life of England*' Mr. Howitt drew out a rich and glowing picture of the English gentleman's country life, as comprising more privileges and luxuries, a happier union of liberty and comfort, than is enjoyed by Seigneurs, Graf, Principe, Hidalgo, Rajah, Mandarin, or "Brown Forester;"—nor, let the Dear-Brand party groan as they will, is there much chance of such a supremacy being disproved by counter-statements. Madam Dorrington belongs to this favoured class; and the description of her home, it will be confessed, is very much like a peep into the Land of Promise,—a glimpse at the lost gardens of Armida.—

"I passed through the door she opened, and found myself in the piazza which ran along the front between the two towers, and all the scene in its beauty lay at once before me. The sun was shining and glowing warmly over the whole; the pillars of the piazza were twined round with creepers and passion-flowers, whose blossoms, hanging in masses of many rich hues overhead, were full of bees. How sunny and happy is the sound of bees! There were seats in the piazza, where you might enjoy the shade while contemplating one of the loveliest landscapes imaginable, and on the roof of the piazza there were others, where you might take a still ampler range of prospect amidst the cool airs of morning or evening. And there stood masses of rich flowers in pots, geraniums, aencias, roses, agapanthas, heliotropes, or other more splendid kinds, as the green-house and the season yielded them. There was a sweetness and beauty about this piazza that was delightful, but still more delicious was the scene lying before me. It was a glance into one of those many enchanting paradises that attach to the homes of England. The house standing, as already mentioned, at the head of this valley, or glen, called the Dene, the lawn before it descended with considerable steepness, the hollow and the sides of the valley clothed with the finest turf, and scattered with some of the noblest trees imaginable. Here rose a broad, dark cedar; there a gigantic oak, its immense stem, to which the old, close-shorn, mossy turf seemed to creep in very lovingness of ancient affection, surrounded by a seat; here masses of Portugal laurel, or fragrant bay, with various foreign trees, as the tulip-tree, the American she-oak and hickory, which had been planted with great taste, and now stood in stately grace on the velvet slopes. To the right wound away a walk along the higher ground, bounded by a tall hedge, or rather wall, of nicely-clipped laurel, and losing itself in a woodland mass. To the left, a similar walk led along beneath an avenue of noble lime-trees, and in an easy circuit brought you to the flower-garden. At the bottom of the hollow lawn gleamed a large pond, margined to the very water with the rich green turf; and, at its farthest bank, soared up two or three lofty and full-grown Lombardy poplars. Various water-fowls might be seen swimming or flashing about in playfulness in this pleasant reservoir, and birds in numbers, unmolested because they claimed their share of fruit, flitted from tree to tree, or sought for insects in the grass of the lawn. As I proceeded along the lime-walk to the garden, I beheld a summer-house rear its domed roof most attractively out of the wood opposite, and my eye followed the valley, into which the verdant crofts seemed to fall with their swelling ridges, and dimpled hollows, and spreading trees, as if emulous for their full share of beauty where all was beautiful. Beyond them, my eye ranged over the ample valley which I had crossed in coming hither, and fitted on over cheerful villages, over the broad uplands, farms, mills, and here and

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three dense masses of woods, with the occasional glimpse of a country house on their skirts. I thought I had seldom looked on a more pleasant English landscape, and this place itself seemed so shut in to its own beauty, and to have such yet unexplored nooks and dells as delighted the imagination. But I shall have other occasions to speak of the different parts of this spot. I was going on, and now holding abruptly to the left, I came to where tall masses of evergreens seemed to bound the lawn, and, passing through an opening in them, I exclaimed to myself: "The Nest!" Here, close at my left hand, under the shade of an enormous lime-tree, stood a rustic garden-house, or shed. It was built of rough wood, and thatched with heather. Within, it was paved with blocks of wood, end uppermost, and seated round, and in the centre stood a rustic table. Before it lay a little enclosed lawn, hemmed in by tall masses of evergreens, laurustinus, laurels in full flower, and over them dark lilies and cedars showing themselves in luxuriant growth. Honeysuckles and jasmynes dotted the sides of the Nest, and borders of flowers ran on each side of it, the flowers chiefly in pots, the shade of the lime evidently injuring the growth of others. But out before it, a little fountain played in the centre of the lawn, whence a troop of birds that were washing and frisking in the shallow basin darted away as I appeared; and all around were beds of the most glowing flowers, perfect masses of the richest colouring: tulips, ranunculuses, roses of different kinds, geraniums of superb beauty, and annuals of the intensest hues—scarlet, crimson, blue, and white—all in their respective borders, and without the slightest mixture, producing the most enchanting effect. Mrs. Dorrington's passionate love of flowers stood there manifest. I could not help lingering a moment there in admiration, nor taking up a book which I saw lying on the table of the Nest, and which turned out to be Thomas à Kempis's 'Imitation of Christ.' Proceeding onward in my quest, I descended a sloping wilderness of alternate flowers, and leaves, and evergreens, till I found myself at a boundary of one of the loftiest holly-hedges I have ever seen, and, spring a little gate in it, found myself next in an old orchard, down which I wandered, admiring its shady antiquity, till, in a little hollow close to the open fields, I spied a screen of shrubs, that convinced me I had reached the place I sought. Approaching quietly, I stood in an opening into this enclosure, but so under the boughs of trees as not to be seen myself, and beheld a sight which became to me an indelible picture. A bee-shed, containing at least a dozen hives, all of the old-fashioned straw kind, stood with its back to the fields, and screened from the east wind by a clump of wilding trees. Over the beehive clomb masses of honeysuckle, and around it grew thyme, and lilies, wallflowers, syringas, and other honey-yielding and fragrant flowers. Beyond, suddenly swelled up a green mound, on which lay a biggish, sturdy, country lad, who was placed so as to command a view of the hives, but seemed more occupied with playing with the ears of a little, jet-black, silky dog. Within the screen of shrubs, and seated under the arching branches of a remarkably huge hawberry-tree, which had been so cut away beneath as to form a capacious arbour, while overhead it was one golden canopy of flowers, in which hummed some thousands of bees, sat Mrs. Dorrington, as if deep in thought, her knitting in one hand upon her knee, as if she had paused to give way to her reflections."

But, like every other daughter of Eve, this gracious and beloved Madam Dorrington, all worthy though she be to queen it over such a fairy land, has had bitter cause to recollect that

The trail of the serpent is over all.

The "deep thought" of her reverie has reference to deep trials, narrated in this tale, of which her life has been made up. The reality of some among these may be questioned by those who know less of the corners of England than Mr. Howitt. They may charge the termagant Mrs. Delmey, Madam Dorrington's mother, with being exaggerated; and declare that a creature so fierce, so arrogant, and so lawless, belongs to a *genus* as utterly extinct as that which furnished Fielding with his Western

and Trulliber. We know the contrary; and are convinced that half a century ago the annals of rural squirearchy could have furnished many originals as tyrannical and as unlike the City gentlewomen who sat to Fanny Burney for her characters as this tigress. Mr. Howitt may have a fancy for what is extreme and exceptional; but so far as his rural *dramatis personæ* go, he paints people who have existed.—The trials of Grace Delmey did not end when she became Madam Dorrington of the Dene. On divers grounds her three sons became objects of deep solicitude: and with interest we follow their various careers, chiefly with reference to their admirable and noble-minded mother,—since, though she be not always in presence, she is always the heroine of the record. Nor does our interest flag till the return home of Vincent Dorrington, the youth of genius,—which takes place later in the third volume. To set his fortunes to rights and to fulfil his wishes, Mr. Howitt has been tempted into a liberal use of the novelist's marvels. Strange to say, while no one believes in these, it would appear as if every one wished to see them exhibited; otherwise, those "who please to live" must have long ago discovered some less hackneyed and more probable mode of winding up their tales.—We ought to have said, that round about Madam Dorrington's Dene, country neighbours are sown as rich in peculiarity as those who diversified the existence of Fredrika Bremer's heroine. In short, this is the best novel which Mr. Howitt has as yet given to the public,—commendable for its vigour and freshness, and for the pleasure which its writer has obviously taken in the writing of it.

*Rose Douglas; or, Sketches of a Country Parish, being the Autobiography of a Scotch Minister's Daughter.* By S. R. W. Smith, Elder & Co.

AMONG domestic tales 'Rose Douglas' may take the place which Wordsworth's 'Lucy' occupies among domestic poems. With a more attractive book of its placid order we do not often meet. There is no plot nor startling incident in it; and those who cannot take pleasure in the annals of a limited world, or in developments of the affections, healthy, indeed, but of the simplest quality, had better not look into the 'Autobiography of a Scottish Minister's Daughter.' Such readers as these, however, are no genuine lovers of fiction. The lyre of their poetry elect has only one string,—instead of being the "many-chorded shell" known to the real masters of the art. To the larger and more liberal world we commend this narrative, as one sure to interest, to satisfy, and to retain the heart, in spite of its deficiency in spasms and surprises and other highly-seasoned excitements—which every novelist can attempt, but which very few can manage. From how many a tale of crime and wonder which have no power to distress or astonish, have we turned back to remember with pleasure such a story as Galt's 'Annals of the Parish,' with its suppressed, not exhausted, pathos, and its indicated, rather than its outspoken, humour! Of the same family and the same pure quality is 'Rose Douglas,'—particularly in that part of the narrative where the Scotch Minister's Daughter narrates her parochial experiences. Excellent, too, after its kind, though less pleasing, is the account of the visit of condolence paid her, on her father's death, by her rich city relations. When Rose becomes an intimate of their family, her tale trembles on the verge of becoming one of those every-day stories of the ill-used poor relation and governess which have been sufficiently told. But as our authoress, fortunately for herself, does not aspire to the reputation of redressing class-grievances,—she rapidly recovers herself, and provides succour

and comfort in probable quantities, which lead on the autobiography to the best of all closes, namely, serene, not splendid happiness.

*Narratives of Sorcery and Magic: from the most authentic Sources.* By Thomas Wright, Esq. M.A.

[Second Notice.]

WE return to the interesting but obscure questions which Mr. Wright's book undertakes to illustrate. Nobody, of course, believes that the Demonology of the Middle Ages, as it was vulgarly understood, was anything better than a system of imposture, in sustaining which it is difficult to say whether superstition or craft had the greater share. The popular superstitions can be traced back clearly enough in most parts of Europe to a period anterior, not only to the establishment of the authority of the Church, but also to the relinquishment of many of the habitudes of savage life. The witch of the fifteenth century was not a new creation, but the embodiment of traditions which were derived from a very primitive Paganism. But, as we said last week, the difficulty of modern inquirers does not lie with the popular branch of the witchcraft delusion. The archaeologists can give almost as good an account of the witches as they can of the fairies. Substantially we have not much more to learn on either of these topics of antiquarian curiosity:—but we have a great deal to learn on another question which is very closely connected with them.

It has been too much the habit to class all those persons of superior learning who, during the mediæval period, were considered to be astrologers, alchemists and magicians, as neither more nor less than witches and wizards, somewhat more respectable than the wretched creatures who were persecuted by the spiritual courts under that name. It may be true that many of the men who practised as supernaturalists from the twelfth to the sixteenth century were quacks of the most supreme description,—were *Doctor Dulcamaras*, whose stock in trade consisted of audacity and address. But it is a mistake to suppose that the higher magic of the period of which we speak was from first to last a pure and nefarious charlatanism. It was nothing of the kind; and we have been glad to observe that Mr. Wright has with good sense and delicacy avoided all coarse and dogmatic language in the few disquisitions that occur in his volumes on the more perplexing questions to which he has been compelled to allude. These questions are not to be approached in any spirit of credulity or superstition,—but they are to be dealt with fairly and in rigid accordance with philosophical rules. Philosophy has no pre-determinations. Her conclusions ought to be the result of evidence only; and so long as every claim and every pretension, however apparently preposterous at the outset, is brought within the reach of impartial investigation, no harm can ensue.

These observations apply, in substance, to the proceedings which ended in the destruction of the order of the Templars. The principal motive of these proceedings is plain enough:—the French king was needy and coveted the knights' wealth. But, as Mr. Wright says, the whole case does not end there. The depositions taken in different countries, from different members of the order, establish beyond doubt that some secret scheme of doctrine and knowledge was in the possession of the leading members of the fraternity. It seems to be probable that these secrets, whatever they were, had been mainly derived from Oriental sources; and it is pretty certain that they were not quite lost when the order was broken up in 1307.

It is not an easy matter to make extracts from Mr. Wright's narratives. They are so closely and compactly put together, that no single passage can be taken away without of necessity bringing with it more of the context than we have room for. We should have liked to have laid before our readers some interesting passages from the earlier chapters of the first volume, but we find it cannot be done. The following reference, however, to the influence of the witchcraft superstition in France will not be unacceptable.—

"In England, as we have seen, the popular creed with regard to witchcraft was neither elaborate nor perfect, while, on the Continent, it had been assuming a form far more systematic and complete than that which it presented at an earlier period. This arose on one side from the decrees of ecclesiastical councils, which tended more than anything else to impress on people's minds the conviction of its truth, and on the other from the numerous treatises of learned men who undertook to arrange and discuss the various statements put into, rather than extracted from, the mouths of the innumerable victims of the superstition of the age. This also tended not a little to reduce to one mode the popular belief of different countries, and we shall thus find that throughout the sixteenth century the sorcery-creeds of France, Germany, Italy and Spain, scarcely differ from each other, and we may fairly take the first as a type of them all. During the earlier part of the sixteenth century, trials for witchcraft in France are of rare occurrence, and there are no cases of great importance recorded till after the year 1560. In 1561, a number of persons were brought to trial at Vernon, accused of having held their Sabbath as witches in an old ruined castle in the shape of cats; and witnesses deposed to having seen the assembly, and to having suffered from the attacks of the pseudo-feline conspirators. But the Court threw out the charge as worthy only of ridicule. In 1564, three men and a woman were executed at Poitiers, after having been made to confess to various acts of sorcery: among other things, they said that they had regularly attended the witches' Sabbath, which was held three times a year, and that the demon who presided at it ended by burning himself to make powder for the use of his agents in mischief. In 1571, a mere conjuror, who played tricks upon cards, was thrown into prison in Paris; forced to confess that he was an attendant upon the Sabbath, and then executed. In 1573, a man was burnt at Drôle, on the charge of having changed himself into a wolf, and in that form devoured several children. Several witches, who all confessed to having been at the Sabbaths, were in the same year condemned to be burnt in different parts of France. In 1578, another man was tried and condemned in Paris for changing himself into a wolf; and a man was condemned at Orleans for the same supposed crime, 1583. As France was often infested by these rapacious animals, it is not difficult to conceive how popular credulity was led to connect their ravages with the crime of witchcraft. The belief in what were in England called wer-wolves, (men-wolves) and in France loup-garous, was a very ancient superstition throughout Europe. It is asserted by a serious and intelligent writer of the time, that, in 1568, a gentleman, looking out of the window of his château in a village two leagues from Apon, in the mountains of Auvergne, saw one of his acquaintance going a hunting, and begged he would bring him home some game. The hunter, while occupied in the chase, was attacked by a fierce she-wolf, and, after having fired at it without effect, struck it with his hunting knife and cut off the paw of its right fore-leg, on which it immediately took to flight. The hunter took up the paw, threw it into his bag with the rest of his game, and soon afterwards returned to his friend's château, and told him of his adventure, at the same time putting his hand into the bag to bring out the wolf's paw in confirmation of his story. What was his surprise at drawing out a lady's hand, with a gold ring on one finger? His friend's astonishment was still greater when he recognized the ring as one which he had given to his own wife; and, descending hastily into the kitchen, he found the lady warming herself by the fire, with her right arm wrapped in her apron.

This he at once seized, and found to his horror that the hand was cut off. The lady confessed that it was she who, in the form of a wolf, had attacked the hunter; she was, in due course of time, brought to her trial and condemned, and was immediately afterwards burnt at Ryoins. In 1578, a witch was burnt at Compiègne; she confessed that she had given herself to the devil, who appeared to her as a great black man, on horseback, booted and spurred. Another avowed witch was burnt in the same year, who also stated that the evil one came to her in the shape of a black man. In 1582 and 1583, several witches were burnt, all frequenters of the Sabbaths. Several local councils at this time passed severe laws against witchcraft, and from that time to the end of the century, the number of miserable persons put to death in France under the accusation was very great. In the course only of fifteen years, from 1580 to 1595, and only in one province, that of Lorraine, the President Remigius burnt nine hundred witches, and as many more fled out of the country to save their lives; and about the close of the century, one of the French judges tells us that the crime of witchcraft had become so common, that there were not jails enough to hold the prisoners, or judges to hear their causes. A trial which he had witnessed in 1568, induced Jean Bodin, a learned physician, to compose his book 'De la Démonomanie des Sorciers,' which was ever afterwards the text-book on this subject."

There is a curious chapter about Dee, Forman, Evans, Kelly, Lilly, Hodges, and the nest of magicians and medicine men who flourished in England under Elizabeth and James I. It was one of the asserted difficulties of the magicians that from some physical or occult defect in their own persons they could not communicate themselves with the spirits which they professed to raise. They had to employ the aid of third parties, called "skyrers." Kelly was the skyrer of Dr. Dee: and seems to have systematically imposed on him. Women, however, were often the most expert hands in this curious employment, as will be seen by the following passage.—

"One of Lilly's acquaintance was a female 'skyrer,' which is singular enough, since Dr. Dee's spirits told him, on one occasion, that females were not admitted to these mysteries. 'I was very familiar,' he says, 'with one Sarah Skelhorn, who had been speculatrix under one Arthur Gauntlet, about Gray's Inn Lane, a very lewd fellow professing physick. This Sarah had a perfect sight, and indeed the best eyes for that purpose I ever did see. Gauntlet's books, after he was dead, were sold, after I had perused them, to my scholar Humphreys; there were rare notions in them. This Sarah lived a long time, even until her death, with one Mrs. Stockman, in the Isle of Purbeck, and died about sixteen years since. Her mistress one time being desirous to accompany her mother, the Lady Beconsfield, unto London, who lived twelve miles from her habitation, caused Sarah to inspect her crystal, to see if she, viz. her mother, was gone, yea or not; the angels appeared, and showed her mother opening a trunk, and taking out a red waistcoat, whereby she perceived she was not gone. Next day she went to her mother's, and there, as she entered the chamber, she was, opening a trunk, and had a red waistcoat in her hand. Sarah told me oft, the angels would for some years follow her, and appear in every room in the house, until she was weary of them. This Sarah Skelhorn her call unto the crystal began, 'O ye good angels, only and only,' &c. Ellen Evans, daughter of my tutor Evans, her call unto the crystal was this:—'O tu Micol, O tu Micol, regina pigmeorum, veni,' &c. Since I have related of the queen of fairies, I shall acquaint you, that it is not for every one, or every person, that these angelical creatures will appear unto, though they may say over the call, over and over, or indeed it is given to very many persons to endure their glorious aspects; even very many have failed just at that present when they are ready to manifest themselves; even persons otherwise of undaunted spirits and firm resolution are herewith astonished, and tremble, as it happened not many years since with us. A very sober discreet person, of virtuous life

and conversation, was beyond measure desirous to see something of this nature. The queen of fairies was invoked; a gentle murmuring wind came first; after that, amongst the hedges, a smart whirlwind; by and by a strong blast of wind blew upon the face of the friend,—and the queen appearing in a most illustrious glory, 'No more, I beseech you!' quoth the friend. 'My heart fails; I am not able to endure longer.' Nor was he; his black curling hair rose up, and I believe a bulrush would have bent him to the ground; he was soundly laughed at, &c. Sir Robert Holborn, knight, brought one unto me, Gladwell, of Suffolk, who had formerly had sight and conference with Uriel and Raphael; but lost them both by carelessness; so that neither of them would but very rarely appear, and then presently be gone, resolving nothing. He would have given me two hundred pounds to have assisted him for their recovery, but I am no such man. These glorious creatures, if well commanded and well observed, do teach the master anything he desires; Amant secrets fugient aperta. The fairies love the southern side of hills, mountains and groves. Neatness and cleanliness in apparel, a strict diet, and upright life, fervent prayers unto God, conduce much to the assistance of those who are curious these ways.' The delusion of this branch of superstition, which more especially affected the minds of the learned, neither held its sway so long nor prevailed so generally as the belief in witchcraft. It seemed like a visitation of Providence to show that the boasted intellect of man was but frailty, and that even the wisest were sometimes liable to stumble. We must not forget that in 1559 the learned scholar, Meric Casaubon, who was a believer in many of these wonders, thought the ravings of Dee and Kelly worthy of publication, and that a numerous impression of that strange book was quickly bought up. The contemporary possessor of a copy now in the British Museum, who had studied it and loaded it with manuscript notes, has left the following note among other numerous memoranda at the commencement. 'I remember well when this book was first published, that the then persons who held the government had a solemn consult upon suppressing it, as looking upon it as published by the Church of England men in reproach of them who then pretended so much to inspiration: and Goodwyn, Owen, and Nye, &c. were great sticklers against it; but it was so quickly published and spread, and so eagerly bought up as being a great and curious novelty, that it was beyond their power to suppress it.'"

Dr. Torralva, who lived in the early half of the sixteenth century, was a physician of eminence about the Spanish Court, and a man of learning and experience. The following passage from Mr. Wright will give some idea of his curious story.—

"Among Torralva's friends at Rome was a Dominican monk, called brother Pietro, who told him one day that he had in his service 'an angel of the order of good spirits,' named Zequieli, who was so powerful in the knowledge of the future and of hidden things that he was without his equal in the spiritual world, and of such a peculiar temper that, while other spirits made bargains with their employers before they would give them their services, Zequieli was so disinterested that he despised all considerations of this kind, and served only in friendship those who placed their confidence in him and deserved his attachment. The least attempt at restraint, brother Pietro said, would drive him away for ever. Torralva's curiosity was excited, and when brother Pietro generously proposed to resign the familiar spirit to his friend, the offer was eagerly accepted. It appears that the person most concerned in this transaction made no objection to the change of masters, and at the summons of brother Pietro, Zequieli made his appearance in the form of a fair young man, with light hair, and dressed in a flesh-coloured habit and a black surcoat. He addressed himself to Torralva, and said, 'I will be yours as long as you live, and will follow you wherever you are obliged to go.' From this Zequieli appeared to Torralva at every change of the moon, and as often as the physician wanted his services, which was generally for the purpose of transporting him in a short space of time to distant places. In these interviews, the spirit took sometimes the semblance of a traveller,

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and sometimes that of a hermit. In his intercourse with Torralva, he said nothing contrary to Christianity, but accompanied him to church, and never counselled him to evil; from which circumstances the physician concluded that his familiar was a good angel. He always conversed in the Latin or Italian language. Rome had now become to Torralva a second country; but about the year 1502 he went to Spain, and subsequently travelled through most parts of Italy, until he again fixed himself at Rome, under the protection of his old patron, the Bishop of Volterra, who had been made a cardinal on the 31st of May, 1503. With this introduction he soon obtained the favour of others of the cardinals, and rose to high repute for his skill in medicine. Having met at this time with some books on chiromancy, he became an eager student in that art, in the knowledge of which he subsequently surpassed most of his contemporaries. Torralva owed his medicinal knowledge partly to his familiar, who taught him the secret virtues of many plants, with which other physicians were not acquainted; and when the practitioner took exorbitant fees, Zequel rebuked him, telling him that, since he had received his knowledge for nothing, he ought to impart it gratuitously. And when on several occasions Torralva was in want of money, he found a supply in his chamber, which he believed was furnished him by the good spirit, who, however, would never acknowledge that he was the secret benefactor who had relieved him from his embarrassment. Torralva returned to Spain in 1510, and lived for some time at the court of Ferdinand the Catholic. One day, Zequel, whose informations were usually of a political character, told him that the king would soon hear disagreeable news. Torralva immediately communicated this piece of information to Ximenes de Cisneros, Archbishop of Toledo (who was subsequently raised to the dignity of cardinal, and made inquisitor-general of Spain), and the grand captain Gonzalo Fernandez de Cordova. The same day a courier arrived with despatches from Africa, containing intelligence of the ill success of the expedition against the Moors, and of the death of Don Garcia de Toledo, son of the Duke of Alba, who commanded it. Torralva seems to have made no secret of his intercourse with Zequel. He had received his familiar from a monk, and the spirit is said to have shown himself to the cardinal of Volterra at the physician's wish; the latter now did not hesitate to acquaint the archbishop of Toledo and the grand captain how he came by his early intelligence. The archbishop earnestly desired to be permitted to have the same privilege as the Italian cardinal, and Torralva wished to gratify him, but Zequel refused, though he softened his refusal by telling him to comfort the archbishop that he would one day be a king, a prophecy which was believed to be fulfilled when he was made absolute governor of Spain and the Indies."

If any of our readers should entertain the same wish as the Archbishop of Toledo, we recommend an application to Zadkiel—who knows all about such familiars, and will bring this "fair young man" in his "flesh-coloured habit" from any planet which may be his present abode.

*Memoirs of a Literary Veteran; including Sketches and Anecdotes of the most distinguished Literary Characters from 1794 to 1849.* By R. P. Gillies. 3 vols. Bentley.

We need not minutely analyze the contents of this painful book:—for painful must be the apology of an author in difficulties which contains (as former autobiographies of the kind have too often done) the amplest explanation of the same, in the facts assembled by its writer, as so many proofs of opportunity denied, and of Fortune persecuting her ill-starred victim. Such being the idea uppermost in the mind of Mr. Gillies, no reader will be surprised to hear that the anecdotes and sketches are less lively and various than might have been expected. Some of the most amusing pages are those devoted to Sir Walter Scott's favourite aversion,

the Earl of Buchan: who must, indeed, have been a literary nuisance of the first quality.—

"Of his own health he took especial care, always retiring to rest at eleven or twelve and rising at six. Before seven, even in dark winter mornings, he set out on his perambulations, never, by any chance, omitting a visit to St. Bernard's Well, a mineral spring over which Lord Gardenstone had erected a temple, the water being remarkable for having an odious twang of hydrogen gas, and being nevertheless without any medical virtues whatsoever. Here his lordship lectured to all who would listen to him, on the duty of early rising, and on the brilliant light diffusable by his own example in this and other respects. In process of time, he took some offence at the keeper of the temple, and finding a branch of the same detestable spring a little farther on, he built a shed over it at an expense of three or four pounds, wherein he placed his own bust, under which was hung a copy of verses, his own composition, and written on parchment in his own hand, commencing:—

Ye beaux and ye belles, ye gay little tits!

\* \* \* Returning from the well he paid visits; and where he could not obtain admittance, left Lord Buchan's compliments, with expressions of sorrow and surprise that Mr. White, or Mr. Black, should indulge the suicidal practice of sleeping away the precious morning hours. After breakfast he wrote letters, or added to his collection of 'anonymous and fugitive essays, by the Earl of Buchan,' to be sent *gradatim* to the grant repository entitled, 'Commercium Literarium,' in the hands of Dr. Anderson, of Heriot's Green, by whom, or by whose executors, the treasures would one day be given to an admiring world. \* \* \* I am still persuaded that the earl was, in all his crotchets, quite sincere, though upon the whole he met with a very ungrateful world; partly, I suppose, because his patronage never manifested itself in the shape of pounds, shillings and pence. \* \* \*

His lordship's notion of self-importance and of self-congratulation were so largely developed, so pronounced, as the French would call it, as to fill up every cranny and corner of his mind: so he 'went on his way rejoicing,' and would not part with sixpence unless it were to clench some very good bargain, as in the case where he gave three pounds five shillings to good old Mrs. Kaye, of the Parliament Close, for an ancient portrait upon panel, which, after it had been carefully cleaned and varnished, he dubbed George Buchanan, painted at Rome by Titian! In due time it was placed into a gorgeous frame, with a suitable inscription underneath, and strange visitors were instructed to look on it with becoming wonder and veneration. I have not the slightest doubt that Lord Buchan believed his own legend about this picture; indeed, for my own part, had I not known the whole truth from Mrs. Kaye, I might have been half inclined to believe in it also. My late brother-in-law, Mr. Arthur Clifford, never forgot his first visit to Lord Buchan. He was invited to breakfast at nine o'clock on a cold March morning, to meet Mr. George Dyer. On their arrival the earl, to their amazement, proposed to change the scene from his own house to that of Mr. Cunningham, in George Street, in order, as he said, that they might breakfast in company with Burns; in plainer terms, in presence of the poet's bust which existed there. Apprehending, however, that there might be a scarcity of eggs, he placed two in his own pocket before starting. Arrived at Mr. Cunningham's, his lordship's thundering knock brought to the door a slipshod Peggy, who in her alarm and amazement, led the guests into the parlour; where, if not exactly,—

Beakers drained and seats o'erthrown  
Show'd in what sport the night had flown,

yet, in plain prose, Burns's black marble bowl still stood on the supper-table, and there were other indications that a jovial party had revelled there the preceding night. Peggy left them, and soon reappeared with her master's compliments, and assurances of regret that, 'no' being vera weel, he could not have the pleasure of seeing the gentlemen at that early hour.'—'Harkee, child!' said his lordship, in a tone of great bitterness, 'go back to your master with my compliments, Lord Buchan's compliments, you understand;—or stay, take him this card, and say, Lord Buchan admonishes him for the

last time; and that if he persists in lying a-bed at nine o'clock instead of being up before six, he will go to the devil!'—This matter being disposed of, his lordship solemnly pointed to Burns's bust on the sideboard. He took from its brows a wreath of holly, which with the air of a high priest he first placed on Mr. Clifford's head, then on Mr. Dyer's, after which it was restored to its former place. 'Gentlemen,' said his lordship, 'although you are both poets, I hope you both condescend to keep a diary in plain prose; I have done so for fifty years and more. You will record this as the most extraordinary and memorable day of your lives. You have been crowned with the wreath that shades the features of the immortal Burns; and you have received this honour at the hands of the Earl of Buchan!'—Whether his lordship thought that the impression of an incident so solemn ought to remain undisturbed, or he had misgivings that the morning's performance had turned out a failure, I cannot tell; but, *en route* homewards, he said nothing. The trio marched through a drizzling rain in profound silence, till having come close to his own door, Lord Buchan turned round suddenly and stood stock still. 'Mr. Clifford,' said he, 'the man who does not honour me in his heart for all that I have done—is a fool!'—This entirely demolished my brother-in-law's gravity, and greatly discomposed that of Mr. Dyer. It was their first visit, and they had not come prepared for any such *ultra* demonstration as this. \* \* \* Another of his lordship's breakfast parties drew on him the ridicule of all the town. It was even commemorated in the 'Town Eclogue,' a clever satire by the Rev. G. H. Drummond, by publishing which the author made for himself such inveterate and vindictive enemies, that he was forced to abscond. Lord Buchan selected nine young ladies of rank, who were to personate the Nine Muses, whilst he himself received them as 'Glorious Apollo.'

Steams of weak tea, like curling incense spread,  
Wreath'd round the president's beaurelled head.

The young ladies and their illustrious host were in fancy dresses, but unluckily the classic models had in one instance been too closely observed, for when Cupid entered with the tea-kettle, he had no dress whatsoever. Hereupon the nine young ladies were so much amazed that they all started up, and, tittering or screeching, ran out of the room. For this trifling blunder Apollo cared not a rush. It detracted not one iota from his own dignity in *his own* estimation. The classical scene had taken place and therewith he was content. \* \* \* He had intended that the scene should be repeated, in order that the whole might be perpetuated on canvas by an eminent historical painter (I believe by the unfortunate Grahame). But the artist observed, that there would be a good deal of work upon ten portraits (not to speak of Cupid), and that having painted already more than enough for the sake of mere fame, he thought it was full time to look for some profit. This had not exactly entered into his lordship's calculations, so the projected *tableau* must needs be abandoned."

In his second volume, Mr. Gillies has published several epistles from that unhappy man of letters, Sir Egerton Brydges, overflowing with such strains of hyperbolic panegyric, and broad hints of craving for like sweetnesses in return, as we did not expect again to encounter in print. Compared with them, the most complimentary letters in the Seward Correspondence convey but faint praise. Several communications from Wordsworth are also printed. These, after their kind, too, are characteristic; and a few passages from them will be welcome to literary readers unfamiliar with the late Laureate's epistolary style.—

"Rydal Mount, Nov. 23 1814.

"My dear Sir,—You must have feared that notwithstanding your care, the parcel has not reached its destination; I have, however, the gratification of saying that it arrived punctually at Kendal. I have to thank you, also, for 'Egbert,' which is pleasingly and vigorously written, and proves that with a due sacrifice of exertion, you will be capable of performing things that will have a strong claim on the regards of posterity. But keep, I pray you, to the great



models; there is in some parts of this tale, particularly page fourth, too much of a bad writer.—Lord Byron; and I will observe that towards the conclusion, the intervention of the peasant is not only unnecessary, but injurious to the tale, inasmuch as it takes away from that species of credibility on which it rests. I have peeped into the 'Ruminator,' and turned to your first letter, which is well executed, and seizes the attention very agreeably; your longer poem I have barely looked into: but I promise myself no inconsiderable pleasure in the perusal of this. I thank you for the 'Queen's Wake,' since I saw you in Edinburgh I have read it. It does Mr. Hogg great credit. Of the tales, I liked best, much the best, the 'Witch of Fife,' the former part of 'Kilmenie,' and the 'Abbot Makinnon.' Mr. Hogg, himself, I remember, seemed most partial to 'Mary Scott,' though he thought it too long. For my own part, though I always deem the opinion of an able writer upon his own works entitled to consideration, I cannot agree with Mr. Hogg in this preference. The story of 'Mary Scott' appears to me extremely improbable, and not skilfully conducted; besides the style of the piece is often vicious. The intermediate parts of the 'Queen's Wake' are done with much spirit, but the style here, also, is often disfigured with false finery, and in too many places it recalls Mr. Scott to one's mind. Mr. Hogg has too much genius to require that support, however respectable in itself. As to style, if I had an opportunity, I should like to converse with you thereupon. Such is your sensibility, and your power of mind, that I am sure I could induce you to abandon many favourite modes of speech; for example, why should you write, "Where the lake gleams beneath the autumn sun," instead of "autumnal," which is surely more natural and harmonious? We say, "summer sun," because we have no adjective termination for that season, but vernal and autumnal are both unexceptionable words. Miss Seward uses "hybernal," and I think it is to be regretted that the word is not familiar. But these discussions render a letter extremely dull. I sent the alterations of 'Yarrow Visited,' to Miss Hutchinson and my sister, in Wales, who think them great improvements, and are delighted with the poem as it now stands. Second parts, if much inferior to the first, are always disgusting, and as I had succeeded in 'Yarrow Unvisited,' I was anxious that there should be no falling off; but that was unavoidable, perhaps, from the subject, as imagination almost always transcends reality. I am delighted to learn that your Edinburgh Aristarch has declared against the 'Excursion,' as he will have the mortification of seeing a book enjoy a high reputation, to which he has not contributed. \* \* You mentioned 'Guy Mannering' in your last. I have read it. I cannot say that I was disappointed, for there is very considerable talent displayed in the performance, and much of that sort of knowledge with which the author's mind is so richly stored. But the adventures I think not well chosen or invented, and they are still worse put together; and the characters, with the exception of Meg Merrilies, excite little interest. In the management of this lady, the author has shown very considerable ability, but with that want of taste, which is universal among modern novels of the Radcliffe school, which as far as they are concerned, this is. I allude to the laborious manner in which everything is placed before your eyes for the production of picturesque effect. The reader, in good narration, feels that pictures rise up before his sight, and pass away from it, unostentatiously succeeding each other. But when they are fixed upon an easel for the express purpose of being admired, the judicious are apt to take offence, and even to turn sulky at the exhibitor's officiousness. But these novels are likely to be much over-rated on their first appearance, and will afterwards be as much undervalued."

"This lady," as a designation applied to Meg Merrilies, is hardly outdone in solemn whimsicality by the "Sceleratissima," that is, Mistress Margaret," &c. &c., which was wrong from poor *Dominie Sampson* by hunger and terror in the gipsies' hiding-place. The straightforward self-praise of the following passage, also taken from the Rydal Letters, merits for it a place

among the "Curiosities of Literary Complacency."

"The famous passage on Solitude, which you quote from Lord Byron, does not deserve the notice which has been bestowed on it. As composition it is bad, particularly the line—

Minions of grandeur shrinking from distress,  
is foisted in for the sake of the rhyme. But the sentiment by being expressed in an antithetic manner is taken out of the region of high and imaginative feeling to be placed in that of point and epigram. To illustrate my meaning, and for no other purpose, I refer to my own lines on the Wye, where you will find the same sentiment, not formally put as it is here, but ejaculated as it were fortuitously in the musical succession of preconceived feeling. Compare the paragraph ending,

How often has my spirit turn'd to thee,  
and the one where occur the lines:—  
And greetings where no kindness is, and all,  
The dreary intercourse of daily life,  
with these lines of Lord Byron, and you will perceive the difference."

The above are fair specimens of the more agreeable portions of these volumes,—which we are not sorry to close.

*The Canterbury Tales of Geoffrey Chaucer. A new Text, with illustrative Notes. Edited by Thomas Wright, Esq. Vol. III. Printed for the Percy Society.*

THIS work proceeds in adherence to the same sound principle on which it was commenced:—viz., that of taking one good manuscript (Harl. No. 7334) as the foundation of the text, and giving the various readings of other approved manuscripts. Tyrwhitt's principle was faulty, inasmuch as he made up his text from the readings of different manuscripts, and generally omitted to state which he had preferred and why he had preferred it. He gave a list of the manuscripts which he had consulted; and we conclude that Mr. Wright will do the same before he comes to the end of his labours. But there is one manuscript in existence which has never been examined by any editor of Chaucer, —and without the examination of which, we apprehend, it is impossible that full justice can be done to the true language of the past. We allude to the venerable volume formerly in the library of the Marquis of Stafford, of which the late Mr. Todd availed himself in the work which he published on Gower and Chaucer. Some years ago, by favour of Mr. Todd, we had an opportunity of inspecting this manuscript in detail. It is on vellum, with elaborate illuminations, representing not only the author, but every character in the Pilgrimage, in the costume of the time. If we are not mistaken, it will be found to afford a purer, if not an older, text than any similar authority by which editors have assisted themselves; and we are a little surprised that anybody should have thought of publishing a new impression of the 'Canterbury Tales' without first having had recourse to it. If the use of the manuscript could have been procured, and permission obtained, the figures of the several pilgrims would have afforded most interesting wood-cuts,—especially if they were as well executed as that which, in the work before us, precedes the Prologue. The rude outlines found in Godfray's edition of 1532, and in other early impressions, are only just better than nothing,—but the drawings of which we speak are artistic, and finished in colours.

We so highly approve the principle which Mr. Wright has adopted as regards his text, that we cannot but wish he had on all occasions carried it out. Here and there we observe, not merely the insertion of words from other manuscripts than the Harl. No. 7334, but the intrusion even of words of his own. We should have liked to see the Harl. MS. exactly and literally followed, with due information in the

notes of corrections supplied by other authorities of such as the editor apprehended were expedient. But we cannot endure that any editor, however qualified, should place words in his text for which he finds no warrant nearly contemporary or even long posterior; most especially when his supposed emendation is not required by the meaning or by the measure. An instance in point occurs at the very beginning of the volume in our hands,—where, at page 3, Mr. Wright gives the following line:—

But a governour bothe wily and wise.

Now, *bothe* is an interpolation; and Mr. Wright tells us in a note—"I have added this word, as apparently necessary to the metre, though found neither in the Harleian MSS. nor Lansdowne MSS." To Mr. Wright's ear the word may be "apparently necessary to the metre;" but it is because he does not recollect that in Chaucer's time the word "governour" was commonly pronounced as if it consisted of four syllables,—and so reading the line, the measure is complete. Moreover, Mr. Wright does not inform us that he had "bothe" from Tyrwhitt,—but such is the fact; only Tyrwhitt in the same line has *ware* instead of "wily,"—and unless *ware* be pronounced *waré* or *wary*, his line was a syllable shorter than that of Mr. Wright, as will be evident:—

But a governour bothe ware and wise.

Here, we contend that *bothe* is unnecessary if *ware* be read as a dissyllable; and the substitution of "wily" for *ware* in Mr. Wright's text shows us that, in this case at least, his ear is not a correct one. Therefore, although we consider Mr. Wright's text an improvement on that of Tyrwhitt, we are sorry to say that it does not entirely satisfy us.

At page 28 we meet with an alteration to which we object on a different ground. We there find this line—

Rather than to have another tormentise.

Mr. Wright admits that he owes the word "tormentise" to Tyrwhitt; but when the MS. which he professes to follow has *tyrannie*, why did he not adopt the much smaller change of *tyrannie* to *tyrannize*, when it is so obvious that the scribe merely accidentally omitted a letter? In all these cases the more trifling the change is, as long as the sense is preserved, the better:—and this may be safely laid down as a canon for all future editors, whether of Chaucer or of any other old poet.

On the whole, however, we are so well pleased with the result of Mr. Wright's labours, that we unwillingly point out these minor imperfections; and we cannot but hope that he will proceed with his undertaking. Though he now professes to give only the "Canterbury Tales," he ought to supply the great deficiency in modern editions of Chaucer by adding to his very neat impression the rest of the works of this great original poet.

We presume that we shall have a Glossary in due course,—and not a mere reprint of Tyrwhitt's very respectable, but also very defective and incomplete attempt. In our day there are few men more competent to the task of producing such a glossary than Mr. Wright. We trust that we shall have also a new Life of Chaucer, and that the editor will not think he has done enough in the brief and imperfect "Introduction" prefixed to the first volume, printed in 1847. Mr. Wright seems to have taken his information chiefly from the biography printed by Sir H. Nicolas; but various curious and important particulars have, we think, since been brought to light. Thus, Mr. Wright states that Chaucer "married Philippa, one of the ladies in attendance on the Queen;" but the office (a strange one, with our notions, for a married woman) is particularly specified in the

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Issue-roll of the Exchequer, Mich. 51 Edw. III. There, an annuity of ten marks is granted to her as "one of the maids of honour of the chamber of Philippa, late Queen of England,"—and the money is stated to be paid to her husband Geoffrey Chaucer. Again, Mr. Wright notices the annuity to our poet of twenty marks and the "pitcher of wine;" but he does not add—as the fact is—that in Easter term 2 Rich. II. it was commuted (like the Laureate's sherry in our own times) for a sum of money. At p. x. of his "Introduction" Mr. Wright says: "It is probable that Chaucer was re-appointed one of the King's esquires on the accession of Richard II.": whereas it is certain that he was re-appointed,—because on the 6th of March, 4 Rich. II. we meet with the subsequent important entry in the "Issues of the Exchequer" of that year:—

"To Geoffrey Chaucer, an esquire of the King. In money paid to his own hands, by assignment made to him this day, in discharge of 22l. which the Lord the King commanded to be paid him of his gift, in recompence of his wages and the charges by him incurred in going, as well in the time of King Edward, grandfather of the present king, as a messenger of the same grandfather to Mounstreil and Paris, in France, on account of a treaty of peace, pending between the aforesaid grandfather and his adversary of France; as in the time of the present Lord the King, to make a communication respecting a marriage to be had between the same Lord the King, and the daughter of his said enemy of France."

We extract the above from Mr. F. Devon's valuable publication; to which we refer Mr. Wright for more regarding not Chaucer and his wife only, but also their son, afterwards Sir Thomas Chaucer. We have not the memoir by Sir H. Nicolas at hand; but if Mr. Wright have referred to and quoted it correctly, not a few points of interest have been discovered since it was written. All these we would gladly see brought together into one view; and though we do not require our editor to "re-write what Sir H. Nicolas has already written with so much judgment," we do expect that his improved text of the whole works of Chaucer should be accompanied by an improved narrative of the events of the poet's life. This is an undertaking of which Mr. Wright seems rather shy (see his introduction to vol. I. of his "Canterbury Tales"); but it is one which he cannot well avoid, in justice to his author and to the members of the Percy Society. The whole, with due compression, might be included in fifty pages. We greatly dislike such diffuse book-making as was displayed by Godwin on this subject; but what we want is a collection of facts simply and clearly stated, without any ridiculous attempt to set the biographer above the poet.

OUR LIBRARY TABLE.

*Memorials of the Sea. My Father: being Records of the Adventurous Life of the Late William Scoresby, Esq., of Whitby.* By his Son, the Rev. William Scoresby, D.D., &c.—This book is indispensable to the whale-fisher's library,—and merits a place in the chest of every seaman, whatever be his service. A volume, however, might have been made of its materials to range with the fragments of Hall, and the narrative of Dana, and those voyages of discovery and ocean romances which every landsman loves to read because of their graphic power and their excitement of incident. Dry and prosy is Dr. Scoresby in his "Life":—the epithet "adventurous" on his title-page not being borne out by the book. Mr. Scoresby the elder was obviously one of those energetic and far-sighted men who are in advance of their fellows. Of this class of England's discoverers—which includes the Bramleys, the Smeatons, the Stephensons and a hundred more—the biography has still to be written:—a biography full of poetry which only waits the touch of a master hand to be revealed.

The present contribution to such a library—though respectable, and not wholly wanting in interest—can merely be characterized as an example of opportunity unimproved, and of adventure in the telling tamed down to the common work-a-day average of incomings and out-goings.

*The Eve of the Deluge.* By the Hon. and Rev. H. W. Villiers Stuart.—This is a tale of the tremendous school:—not irreverently meant, let us hope, but as a work of Art essentially little more serious than the song beginning

Come bustle, Mistress Noah,  
The Ark is at the door,—

which (by the way) is merely a modernized edition of the old Chester Mystery where the Patriarch's wife is represented as jangling with the Patriarch even when the crisis is pressing close.—Divines are not wise who expend their gifts in novel-writing on the strength of a few theological ideas. We have seen 'Eves of the Deluge' like this by the score, in minor exhibition-rooms, perpetrated by imitators of Mr. Martin's paintings who may have caught his tricks of perspective, and think to beat him in originalities of palette,—the gigantic and magnificent imagination of their teacher's first inventions—not to be repeated even by himself,—wholly wanting to them. In spite of all Mr. Stuart's infallible knowledge on the subject and the superb language in which this is conveyed, quiet people will hardly forbear from joining in our hope that no further inroads upon Genesis or Exodus will be ventured on by our honourable and reverend romancer. We cannot accept a *Minerva Press* version of Moses without the strongest expression of dissent.

*Ambrose Maclandreth; or, the Religious Enthusiast. A Tale.* By a Clergyman of the Church of England.—Of this, it must suffice to say, that we are sorry for the church whose clergymen have time to write tales of "Religious Enthusiasm" so profoundly foolish as 'Ambrose Maclandreth.'

*Graham's Town and the Out-posts.*—This is one of those opportune publications by which Mr. Wyld helps the public to a more clear and lively understanding of the event of the day. Scarcely has the intelligence of a new Caffre War reached us, ere he lays before us a map, with the boundary lines well defined in colour, in which Graham's Town and the outposts are laid down, with their bearings and distances,—and by whose means the reader can turn to the point (Fort Cox) where Sir Harry Smith was shut in, and trace the line of march by which he had to cut his way through the Caffre bands by whom he was surrounded and reach the shelter of King William's Town.

*The Irish Annual Miscellany.* By the Rev. Patrick Murray, D.D.—This, the second volume of the Irish Miscellany, is occupied with two essays,—one on "Miracles," the other on "Education;" the first intolerant and intolerable to a degree quite unusual in these times, at least on this side of St. George's Channel,—and the second only removed from the commonplace by its excessive bigotry and partisanship.

*Hungary: its Constitution and its Catastrophe.* By Corvinus.—An attempt to prove that the Hungarian revolution was not a Hungarian movement. The pamphlet is interspersed with remarks which few men who are not bureaucrats by education will assent to.

LIST OF NEW BOOKS.

Aide-Mémoire to the Military Sciences, Vol. III. Part I. 10s. 6d. Allison's La Petite Française, 3rd ed. 18mo. 3s. 4d. Blakey's (R.) Historical Sketch of Logic from Earliest Times, 12s. Book of British Poetry, with Essay by G. Gillman, sq. 7s. 6d. cl. Brady's Instructions to Executors and Administrators, 14th ed. 8s. Brevator's Popular Treatise on Magnetism, post 8vo. 3s. cl. Burgess (T. H.) On Diseases of the Human Hair, 6s. 2d. cl. Bushman On Moral Aspects of New Central Cattle Market, 1s. 6d. Caesar's Commentaries (Epitome of), by E. Woodford, 11s. 2d. cl. Cassell's (J.) Elementary Text-Book for Young Surveyors, 18mo. 5s. Confessional Unmasked (The), by C. B. 8vo. 1s. 6d. 8vd. Cooper's (J. A.) The Sunday School Senior Class, an Essay, 6s. 1s. 6d. Crobie's Brevator and Syntax of English Language, 6th ed. 7s. 6d. Crosse's (F.) Hints about House Property, 3rd ed. 12mo. 2s. 6d. cl. Daws's Lessons and Tales, a Reading Book for Children, 1s. cl. Electrical Psychology, from the Works of Poole and others, 6s. 2s. Elliott's Elementary Course of Geometry and Mensuration, 3s. 6d. Family Pastime, or Homes made Happy, 6s. 1s. cl. Filipowicz's (H. E.) Table of Anti-Logarithms, 4s. 2nd ed. 18s. cl. Fitz Maurice's (Mrs.) Recollections of a Rifleman's Wife, 7s. 6d. cl. Flowers and their Poetry, by Delta and Dr. Bushman, 10mo. 6s. cl. Flowers from the Holy Land, by R. Tyas, R.A. 6s. 7s. 6d. cl. Fraser's (W.) Elements of Materia Medica, 8vo. 12s. cl. Foster's (J. P. L.) New Colony of Victoria, 6s. 1s. 6d. cl. Fox's History of Wesleyan Missions in Western Africa, 10s. 6d. cl. Fraser's (Rev. H. J.) Paul the Apostle, Sketches from his Life, 5s. Glasgow Infant School Magazine, new ed. 12mo. 3s. 4d.

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A SONG OF SPRING.

I dream with half-shut eyes, and see  
New greenness flush the bare, brown lea:—  
Spring is coming!  
I hear a sound of vernal rains,  
Soothing Earth's long winter pains:—  
Spring is coming!  
Out of the deep woods a sense  
Of a new-born influence  
Flots towards me; and my heart  
Is kindled with the light of flowers  
That from secret chambers start  
At the touch of silvery showers.  
Laugh, oh Earth! and Man, be glad!  
Everything with joy is clad:—  
Spring is coming!

EDMUND OLLIER.

MR. WYLD'S GREAT GLOBE.

As the importance of a knowledge of natural phenomena becomes more and more strongly impressed on the public mind, new facilities for acquiring that knowledge are opening up around us. Education twenty years since was a much heavier matter than it is now-a-days. Boys were taught by laborious processes the signs by which ideas are expressed,—but they were allowed to pick up ideas as they could. Under this system a few—favoured by circumstances or by peculiar mental organization—pushed themselves onward and learned to read the volume of nature; but to by far the largest number it was indeed "a book sealed, a fountain shut up." A gradual change has taken place; and it has come to be felt that the progress of the human race depends on a better knowledge of the natural facts which are around us. It is now understood that there is no perfect ministration to the requirements of advancing civilization without the aids of Natural Philosophy:—using the term in its true, world-embracing sense. Science, long neglected, is taking its important place in the scheme of general education; and all the appliances of popular institutions are brought to bear in diffusing a knowledge of those phenomena by which the beautiful results of creation are obtained, as far as these have been developed by inductive experiment and careful observation.

Geography and the use of the globes, however, is a branch of knowledge which has long been admitted as an ornamental addition to a respectable education,—and it was not thought a good sign to be ignorant of the place on the map on which China should be looked for or Kamschatka found. Small, however, was the real knowledge imparted even in this branch of science. It is not easy to instruct a child to read a map or to comprehend the flat



surface of a globe; and a very cursory examination, even among people of liberal education, will convincingly prove that ordinary geography is very imperfectly understood, and that a wide ignorance of physical geography prevails. Regarding Mr. Wyld's model of the earth as a great step towards a general remedy, we think it worth while, after an inspection of its materials and of the processes in operation, to put our readers in possession of its characters and its objects.

In looking on an ordinary globe a limited portion of the earth's surface only comes under survey at once. It has therefore occurred to Mr. Wyld to figure the earth's surface on the inside, instead of the outside, of a sphere,—to give, in fact, an inverted globe,—enabling the observer to embrace at one view the physical features of the world which he inhabits. That surface which will be looked on as the inside coating of the sphere is actually that which exists on the exterior crust of the great globe itself. This very allowable departure from the truth, without misleading any one, admits of our obtaining a knowledge of the distribution of land and water over the whole planet which could not be in any other way secured.—The great feature, in fact, of this globe as a medium of summary teaching is, that it presents (what nothing on a less scale could do), the means of presenting the various great physical phenomena at once and in their relations,—which in all other educational documents have to be studied separately and in detail.

The sphere on which the Earth is modelled—and which is now in process of erection, as our readers know, in the centre of Leicester Square—is 65 feet in diameter. Visitors will pass into the interior of this huge ball; and by means of a winding staircase or gallery will proceed round it, viewing every part of the model at a distance of four feet from the eye:—and these arrangements are so contrived that they will not interfere with the general view of the entire surface. The scale is ten miles to one inch horizontal, and one mile to an inch vertical. This enables the constructor to exhibit all the details of hill and valley, lake and river, with facility, and to produce an effective representation of the Earth:—which could not be done if the scales for height and for distance were alike.

In looking at this vast model, the observer is at once struck with the distribution of land and water. He sees the great Oceans occupying nearly 150,000,000 square miles,—while the Old and New Continents and all the islands are estimated at but 60,000,000 square miles. The immense expanse of waters in the southern hemisphere is brought out in strong contrast with the widespread lands of the northern; and the great chains of mountains which are remarkable features of the Earth's surface are shown to be ranged in a circle around the ocean and the Indian sea. The water-shed—or river courses—of every country is laid down, and the great areas drained are exhibited. This is, of course, connected with the elevations and depressions of the land:—all which are displayed in relative truthfulness, and with remarkable exactitude. By no other means than this, we repeat, could we at one view obtain a correct and lively knowledge on these points. A model in relief speaks to the eye in a way which it is impossible for any map, or globe with a flat surface, to do.

Beyond the points of Physical Geography which we have mentioned as being necessarily involved in this idea, there are others of no less importance and interest to be embraced. The limits of perpetual snow will be shown. Mont Blanc, "the monarch of mountains," with his "diadem of snow,"—the hoary peaks of the Andean and the Himalayan range,—with the lower hills, which as they approach the Pole present their constantly snow-bearing tops,—will alike be faithfully represented. The great Forest ranges will be indicated,—and the Deserts, with their wastes of sand, exhibited. Many of the geological aspects of the globe will be displayed: not merely in the form of the surface—but in the colours of the rocks. In fact, as perfect a picture of the surface of our Earth as is possible will be presented at one view in this

gigantic model. This will be no mere holiday show. Men may take their children to it to instruct them on the subject of that world on which they live; and the women of our day may here, if they choose, learn something more than they know of that surface of which Mrs. Somerville, in her 'Physical Geography,' has written so well. Had that lady, however, possessed the advantages of a model like this, she would have avoided some errors which are the natural consequence of not being able to embrace at one view "the great globe itself."

Numerous additions will occur to the students of natural philosophy by which Mr. Wyld's globe might be made still more instructive. The naturalist will insist on the importance of showing the geographical distribution of plants and animals; and the geologist will contend that it would be easy to express in colour many of the great facts of his science, and to tell the tale of those vast mutations with which he deals.—We believe these may eventually be shown without in any way interfering with the general plan; and we would advise Mr. Wyld to bear these and other additions in mind. It is not improbable that he contemplates them, or some of them, as future chapters in this great geographical work. But in any case, there are certain grand physical facts which we desire to see expressed in the first instance. We venture to suggest them as important,—and we believe them to be compatible with the main features of the design. We would wish to see the great oceanic currents laid down. Most interesting would it be to show how the waters of the ocean warmed in the gulph of tropical Mexico, flow in obedience to a physical law towards our own shores—and even pass to the north of our islands,—giving a temperate climate and fertility to a northern region of Norway which the southern districts do not possess. As a few dots on the blue of ocean would indicate all this, we see no reason why this information should not be afforded. The greatest southern limit in the northern hemisphere of the icebergs might be very instructively shown.—The glacier system will of course find a place.

In addition to this,—a few crimson silk cords carried round the model would express the isothermal lines—or lines of equal temperature—round the globe: and a few blue ones would tell the story of the earth's magnetism, without in any way interfering with the geography of the model. At least, we hope Mr. Wyld will mark the two north and the two south magnetic poles:—which we may now regard as being fairly determined. The movement of these magnetic poles might be described in any treatise or catalogue which may be sold at the doors of the Exhibition. There are some other points of interest which we should desire to see embraced,—and which probably will be so hereafter.

We have already intimated that we regard this model as the commencement of a new era in geographical instruction. This great globe is made up of some thousands of castings in plaster from the original models in clay. The first plaster cast which is, of course, in reverse, will be retained,—and from it any number of correct models may be had. Nothing could be more instructive than such sections of the earth. Those *raised maps*, telling the tale of distance and elevation, would impart an amount of information in schools which could not be given by any other method.—In a few weeks the desert of Leicester Square will, in fact, be converted into a great geographical school.

#### SHAKESPEARE ON THE EARLY GERMAN STAGE.

MY last paper on the first appearance of Shakespeare in Germany [see *ante*, p. 21] has, it would seem, been the occasion of renewing the dispute about the authenticity of Titus Andronicus, although I had quite different ends in view, and only incidentally expressed that opinion of mine which has called forth Mr. Hickson's reply [see *ante*, p. 83]. The facts communicated by me have nothing to do with that controversy:—the main question turning on the affinity of the German to the English tragedy of Titus Andronicus. Nevertheless, being

in some manner called on for a rejoinder, I feel myself bound to bring forward such proofs as may serve as a foundation for my incidental assertion.

The party refusing to acknowledge Shakespeare's authorship of the tragedy in question, claim the following arguments in support of their opinion:—

1. The quarto editions of 1600 and 1611 have not Shakespeare's name on the title-page; and
2. The style and character of the play render it unworthy of Shakespeare.

While we, who maintain the contrary opinion, rest it on these arguments:—

1. That Francis Meres, in his work 'Palladis Tamia,' &c. 1598, enumerates the play among the other tragedies of Shakespeare;
2. That the first folio edition of the works of Shakespeare includes it; and
3. That the internal evidence is strongly in favour of Shakespeare's authorship.

That Shakespeare's name does not appear on the title-page of the quartos, is an argument which will by no means hold good; for, in the first place, the same is the case with the first editions of Richard II., Richard III., Henry IV. Part I., Henry V., and even with the first three of Romeo and Juliet,—to none of which the name of Shakespeare was affixed. Secondly, the two well-known quartos cannot be the only editions of this tragedy; there must have been one extant prior to 1600, since Langbaine, (see his 'Account of the English Dramatic Poets, 1691,') in enumerating this tragedy, adds:—"First printed 4to. London, 1594." Besides, we know that the play was acted as early as 1593. So long, therefore, as that edition has not been found, it cannot be maintained that none of the quartos preceding the collected works of 1623 has the name of Shakespeare on the title-page; nor would this be the only instance among the plays of the poet where the one quarto edition has his name while another containing the same play omits it. If we add to this, that Meres, in composing his work, may just have happened to have seen the edition which has not come down to us, the subsequent one having been published two years later than Meres's work, and that this edition may be the source for his statement, it appears not at all impossible that the said edition may mention the name of Shakespeare. In Meres, moreover, we have not to deal with one who is only superficially acquainted with English literature; his book evinces a good knowledge of the subject, and so just an appreciation of the merits of Shakespeare as is rarely met with amongst his contemporaries. As to the Folio of 1623, it seems quite incomprehensible how its editors should have committed so gross an error. They were Shakespeare's intimate friends and "fellows,"—how then should it have entered their heads unlawfully to enrich their favourite with a production the inferiority of which to his other works cannot be denied?

The statement of Ravenscroft, which he communicates as a stage tradition, to the effect, that Shakespeare had but a small share in the production of Titus Andronicus, is, according to Collier, destitute of any value; since the prologue to Ravenscroft's remodelled play, which was acted about 1678, plainly recognizes the authorship of Shakespeare,—while nine years afterwards, in the printed edition of his play 1687, the above statement was substituted in the place of the prologue. With regard to the internal evidence being in our favour, even our opponents do not deny the great beauties of the play; but though they refuse to ascribe it to Shakespeare, not one of them has as yet expressed even the faintest surmise as to who else might be the author of this play,—which, compared with contemporaneous productions, must still be called a masterpiece. If, therefore, denied to be Shakespeare's, some great genius must have disappeared unnoticed; and many passages and scenes being contained in the play of a truly Shakspearian beauty, the genius that perished in total obscurity could only be ranked next to our immortal poet himself. It seems to me that we need not resort to such a fable. Why persist in assuming by all means that Shakespeare must have at once come forward perfect, even as Minerva issued out of

Jupiter's being, to this development, but there is history to change minds,—life and happiness, change There comes to the may have summed up the day; for occurred even as had him the have the know the marked gled his In such replete school, call to and R that, a unlike much in Sch "Wall Berlich both the mention case, a second meo legend in "V the re bear t on. first senabl here —Od (act it that If a etig by st yet labour critic ment on th but many same one curs And which he is acqu Eng few erro tion —" drom men —"T "No Titu evic Kn in Ger Gen not me



Jupiter's head? Why not allow him, as a human being, time for development? We grant that this development must have been extremely rapid; but there are by no means instances wanting in the history of literature of a sudden and almost violent change in the æsthetic and moral nature of great minds,—and did we know something more of the life and doings of this great man, we should perhaps clearly perceive the process of his development, and discover the causes and effects of this change within him in their natural relations. There can be no question that the play must belong to the earliest attempts of the poet:—perhaps it may have been his second, Henry VI. being assumed as the first. To introduce cruel and sanguinary scenes was at that time the order of the day; for even in real life scenes of this kind then occurred more frequently than in these days. But even assuming that the young poet thus early had himself an aversion to such scenes, why should he have disdained to fight his rivals—among them the most triumphant of his contemporaries, *Marlowe*—with their own weapons? We know that the youthful days of Shakespeare were marked by license; we know that he struggled hard to shake off his almost slavish bonds. In such a mood it may have been, that the poet, replete with fresh recollections of the classical school, chose this subject. Various touches recall to mind the blood-stained fables of the Greek and Roman world.—Were we even to concede that, as Mr. Hickson says, “the style is utterly unlike that of any of Shakespeare’s plays,” not much would be gained on his side. The style in Schiller’s ‘Robbers’ is utterly unlike that in ‘Wallenstein,’ and that in Goethe’s ‘Götz von Berlichingen’ utterly unlike that in ‘Egmont.’ In both those poets a violent change, such as we have mentioned above, took place; but in Shakespeare’s case, we make the concession only in part. In the second act of *Titus Andronicus* we more especially meet with reminiscences of and quotations from legendary lore such as are of frequent occurrence in ‘*Venus and Adonis*’ and in ‘*Lucretia*.’ Indeed, the resemblance which some passages in this play bear to some in those Sonnets has often been dwelt on. Thus, Mr. Collier points out a passage in the first scene of the third act as having a great resemblance to ‘*Venus and Adonis*.’ Coleridge, too, here clearly recognizes the hand of Shakespeare.—Other commentators were struck by a passage (act ii. scene i.) which recalls the act of poisoning that the poet is said to have committed.

If Mr. Hickson reproaches me with having cast a stigma on the whole English school of critics, by stating that only a “narrow-minded” critic can yet deny Shakespeare’s authorship of this play,—he labours under a great mistake. That I call that critique of Shakespeare, which in ‘*Courtenay’s Commentaries*’ made its last efforts to palm its doctrine on the world, a “narrow-minded” one, I do not deny; but the modern school in England as well as in Germany has never hesitated to designate it by the same epithet. If Mr. Hickson maintains that not one English author down to Charles Knight concurs in my opinion as to the authenticity of *Titus Andronicus*, I might retort upon him the charge which he is so ready to hurl at me, and assert that he ignores—for I will not suppose that he is unacquainted with—the researches made by many English commentators on this question. Only a few instances may suffice to prove to him the erroneousness of his assertion.

Mr. J. Payne Collier commences his introduction to *Titus Andronicus* in the following terms:—“We feel no hesitation in assigning *Titus Andronicus* to Shakespeare.” And further, when he mentions *Meres* and the folio of 1623, he says:—“These two facts are, in our view, sufficient.”—The Rev. Joseph Hunter, in his valuable work ‘*New Illustrations of Shakespeare*,’ speaking of *Titus Andronicus*, says: “It has all the external evidence of being his” (Shakespeare’s).—Mr. Charles Knight declares himself, in equally decided terms, in favour of this opinion:—not to mention those German critics, such as Schlegel, Tieck, Ulrici, &c., whose authority Mr. Hickson certainly does not appear to rate very highly, but whose great merits in commenting on and elucidating Shak-

spere are, nevertheless, acknowledged by the new school in England.

A more unfavourable testimony than Mr. Hallam’s Mr. Hickson could not possibly have selected; since he asserts:—“*Titus Andronicus* is now, by common consent, denied to be, in any sense, a production of Shakespeare’s.” Mr. Knight very justly asks, “Who are the interpreters of the common consent?” These critics are wholly of one school; and we admit that they represent the common consent of their own school of English literature on this point,—till within a few years the only school.”

If Mr. Hickson does not find it “quite decorous in a German to stigmatize English opinion,” his giving utterance to such a sentiment is not exactly adapted to shield himself from the reproach of “narrowmindedness.” Shakespeare would, I am sure, not feel greatly indebted to Mr. Hickson for his not allowing him to cross the English Channel. Where censure is not permitted, there can be no praise either—both claim equal rights; and according to Mr. Hallam’s sentiment, no foreigner would be allowed to express his admiration on a question of “English style,”—including, of course, that of Shakespeare.

Genius, however, cares not for the landmarks which divide countries; and, indeed, very often science has connected what the map disjoins.

Berlin, January.

ALBERT COHN.

#### INDUSTRIAL MUSEUM IN HYDE PARK AND THE BRITISH MUSEUM.

As the season approaches for the completion of the Industrial Museum in Hyde Park, the interest grows more intense. The internal decorations seem, with some slender modifications, those originally suggested. In the British Museum, amidst a very Olympus of painters, various decorations are also going forward; which every one must hope will be completed before the influx of our Continental neighbours,—when our friends may judge of both collections on their respective merits.

Some attention having been lately drawn to the two Exhibitions in the *Athenæum*—more especially to the chief points of interest in our Great National Collection,—it will be well to keep in mind the latter, and compare them with the classification of the industrial products in Hyde Park. And this, with any intention of putting one against the other,—but that our Continental and other visitors may know where they may expect to find one series of specimens, where another,—where the revelations of Nature, where the miracles of Art, where the sober triumphs of Industry.

To achieve this, no little of truthfulness and energy will be required, and no shallow jealousies should occupy the public mind. First, as you have already said, it is to be hoped, that the magnificent Grecian front of the British Museum will be no longer shut up from public view. It cannot fail to impress the foreign mind most favourably towards us. The decorations of the Museum, too, it would be very desirable to have finished:—the friezes and marbles, at present all in sackcloth and ashes, looking very melancholy indeed. In the House of Commons, that portentous folio, the Blue Book which was to have smoothed away all difficulties of the British Museum, has been asked for:—and let us hope that some of its provisions may be, that the noble façade of the building may be no longer put up “half bound”—shall we say “in boards?” The external aspect of the Glass Palace on the banks of the Serpentine is something miraculous:—raised like a fairy vision in a few days. Might it be hinted, by the way, that it be not turned into a booth; but that the calico be put under the glass—not over it? The exterior of the British Museum—of slow and tedious growth, but not less fine in another way,—exists for the public only as a sort of doubtful mythus; a dreamy theory to everybody—not omitting the two very well-intentioned sentries who guard its rightful interests.

The interior of the British Museum, it need scarcely be repeated, will delight and astonish the foreigner by its richness,—but puzzle him very

seriously, I cannot help yet thinking, on the score of classification. It is no very enviable task to hint at faults; and perhaps our wisest plan would be to tell our foreign *savant* that we respect these for their grave and well-behaved antiquity. He should be made acquainted also with the fact, that our collection has been growing for the last half-century; and that in more than one of our departments we have several of the amiable traditions of the last century clinging to us—before the Cuviers, De Blainvilles, Mitscherlichs, Jussieus and Agassizes had put forth their strength, and modelled respectively the several sciences attaching to their names:—in a word, that comparative anatomy, conchology, mineralogy, botany, and palæontology, it must be said, are not represented in the British Museum as they are at the *Jardin des Plantes* in Paris and elsewhere. We have our own great men, of course:—the Owens and Faradays, Grant and Buckland and Marshall Hall. But the foreign traveller must inquire in vain for them in the British Museum:—no lectures being delivered there, as in other museums.

The writer cannot say that he has any acquaintance with, or any interest in, anybody in the British Museum—or in any aspirant to such an honour. His single object is the furtherance of scientific truth; his acquaintance with the questions began, continued and ended in the Blue Book already alluded to, and in sundry visits to the British Museum and to several such institutions on the Continent during the last half-dozen years. Everybody must feel satisfied that the greatest possible care is paid to every specimen in the British Museum,—more especially perhaps to the animals of the Mammalia orders. It is not easy, however, on that account alone to subscribe to the fancy that the classification in various parts of the Museum is not bad and defective. In the birds, shells, and picture room, for instance, of our collection in Bloomsbury—each excellent in its way—the foreign visitor must fail to take away any clear idea:—the attention is too much distracted. It is not easy to see how this may be remedied but by their separation and reclassification. In the mineral department—though the classification is somewhat obsolete, as I mentioned before—this is less obvious; and it is curious to perceive how much more of satisfaction is felt here by the visitor, where some idea or train of ideas occupies the mind. There is nothing in common between a good picture of Stonehenge, woodpeckers, and periwinkles. Nobody in the world could have understood it but Sydney Smith.

A very prevalent error would seem also to be, putting crowds of specimens for species. It is not intended, of course, to single out any particular department:—this crowding is evident everywhere in the Museum. It confuses the student of natural history. We have lately been informed by a writer whose science it is to be hoped is not on a level with his wit, that the public are all wrong:—that there are “arranged and named in apple-pie order in the British Museum 3,500 specimens representing 1,200 species.” I, for one, never questioned the fact: but it is quite in the nature of things—putting Cuvier always for “apple-pie”—that only 1,500 specimens in Paris, rigidly classified and representing perhaps as many species as in London, should be “finer” and certainly more scientific. The labour and care expended on the mammalia in the British Museum the foreign visitor himself will be the first to acknowledge. A regiment of the Guards is finer and more in order than a crowd at Epsom. It was never intended to question the number of specimens in the British Museum,—but their truthfulness and scientific value. The number of specimens in Paris was purposely mentioned to show how a smaller number may be finer and more useful than a large one. This may be still “matter of opinion” in the British Museum. The birds in the Museum, as I said before—perhaps the finest collection in the zoological way in the building—may possess all the species that their fondest friends would wish. They are not recognized or named; and if the Continental visitor carries away an impression of half the species

known (I said before about one-third) he will be simply doing a little more than I gave him credit for. The small birds especially—*e. g.* the Muscicapidae, Laniidae, Fringillidae—are as great a puzzle as an Ogham stone. The mass of them are so like, as to defy recognition as different species or varieties. There is no blame attachable to any one—it is one of the impossibilities of every collection.—I simply state the fact.

It is interesting to learn that a separate room for illustrating the Zoology of the British Isles by itself is in process of development,—and that we may have in *petto* all that I have been contending for. This will particularly interest the Continental visitor. Let us only have a good system of classification—without eternal regard to show and display, and with a little more unanimity as to what is paleozoic, zoologic, and chemical—and let us make a present of the pictures,—and all will be right. Let us have more science, in a word—and less crowding and display.

The shells, I said before, are superior to those in Paris,—but not as fine as those in Leyden. They are not to be confounded with “testaceous mollusca”:—a thing unknown in the British Museum as far as the ordinary visitor is concerned. We have missed even our painful-looking friends in bottles lately. The *Cuming Collection* is within a stone's throw of the British Museum,—containing from 10,000 to 12,000 species, illustrated by nearly 30,000 specimens. The fact detracts from the richness of our Great National Collection:—which some of our over-zealous book-makers would represent as finer than all collections past, present and to come. One of its deficiencies—which I did not even allude to before—consists “in the species not being yet determined and named with that critical acumen which the present state of the science demands.” I must confess—as in the Mammalia—to an old hankering after the smaller number,—and, perhaps an ill-founded, but irresistible, prejudice for classification and order. Without this, indeed, a museum is of little use in disciplining the public mind for such studies. All the departments are most rich and valuable:—but it cannot be too well kept in view, that in any possible changes the first should be in the direction of classification,—begun so auspiciously in the various departments in Hyde Park.

In a word, there can be no difference of opinion, I repeat, as to the amazing richness and value of the British Museum:—every foreign visitor will at once admit it. What we want is, to make these dry bones live,—by classification and order, and association with the great facts in the world around us. The public mind, among its advancing humanities, must be told what is primitive and metamorphic—*eoene* and *miocene*. We have been just informed, for instance, that the invertebrate classes are the embryos of the vertebrate,—that epigenesis is the great secret of all animal life. Our museums scientifically arranged should be the schools for the thinking portion of the public testing such doctrines:—for all else but mere holiday show, it is to be feared, they are now a sealed book. We must except the Hunterian Collection. The present aspect of the public mind is not thus to be put off. This is a period of intense progress:—Science lending all her aids to Industry, and Industry on every hand acknowledging the triumphs of Science. The plaything of the lecture-room of a few years back is now a great fact in the every-day working world:—the electric telegraph is no longer a mythus of the books. Steam and coal, cotton and iron, flax and glass have made to themselves a palace:—and our foreign visitors will in them recognize much of the strength and stability of these countries. Let our Science as exhibited in the British Museum, our æsthetic feeling, our school of painting, keep pace with our industrial progress,—and the Glass Palace will have conferred an infinite benefit on the present half century.

Yours, &c.  
Kingsland.

CHARLES KIDD, M.D.

#### ORIENTAL NAMES.

It is not because difficulties lie in the way that we should abandon the path of truth or

of accuracy. A writer in the *Athenæum* argues that in respect to the Oriental languages we should retain existing orthographic forms:—but what, I would ask, is the existing orthographic form of the name of the Arabian Prophet? If the orthographies of most modern writers were classed, as many of one kind of orthography would be found as of another. I hold, therefore, that to retain a corruption is to leave open a field for the very grievance which the writer in question deploras,—a constantly varying orthography. Again, if I, for example, adopted the system advocated by “A Constant Reader” of representing sounds, I should, from having heard the name pronounced by Arabs of particular countries, write Mohammed. Prof. Eastwick and your learned correspondent “A Constant Reader” say that it should be Muhammad. It is vain in an alphabet which, like that of the other Semitic nations, is composed of consonants alone, to determine this question by a reference to Arabic authorities. To take, however, that of a grammarian, Mr. Duncan Stewart has, at pages 38 and 129, the second and third vowels alike, but with a difference:—Asaad Kayat, a Syrian, writes also in his ‘Eastern Traveller’s Interpreter,’ Mohammed,—the second and third vowels not being identical to his ear. I am, however, quite ready to accede to the proposed orthographies of Muhammad and of Kahirah; as neither do violence to the principles which I advocate, and I have not like your “Constant Reader” been to the country which has itself and its successive capitals been designated Masr, or, as it is still more commonly written, Misr. It is obvious that I did not quote the name so much as that of the city as to illustrate how this word could become corrupted into Cairo by the phonetic system. “A Constant Reader” also calls Muhammadan an Anglo-Arabic adjective; but I might refer to a passage in Abul Faraj, which is translated in Pococke’s edition, page 17, *Deus e Sione Mahmudan*.

The same correspondent appeals to any Orientalist “not notorious for a defective ear,” who has heard Arabic, Turkish, or Persian spoken, and asks him whether each of these languages has not an *e* and an *o*? Certainly they have, in sound. The *i* is pronounced as *e* and the *u* is often sounded as *o*. So also the *ee* and *oo* of the Anglo-Indians are the phonetic expressions of two *ii*s and two *uu*s as well as of long *i* and long *u*. But the learned professor who insists at first simply on this question of pronunciation or phonetic equivalents, says at the last that the Arabian grammarians give rules for the pronunciation of one of the vowels, showing when it has the sound of *a* and when it has the sound of *e*. To do so, it is evident that they must have a written expression for *e* which I was not aware of. I certainly am aware that the usual three marks above or below the line admit of slight variations, as instanced in the very case in point—the name of the Arabian Prophet,—and, perhaps, that difference may be equal to your “Constant Reader’s” *e*; but I did not know that *e* and *o* had their constants in any of the Semitic languages. Indeed, I should still say not:—for “A Constant Reader” himself only speaks of *e* as a modified *a*.

This, however, is a matter of comparative philology, which does not bear immediately on the question at issue. If the representatives of the *e*s and *o*s are once satisfactorily determined in the Arabic *Abjad*, it is obvious that we can also represent them in the European alphabets. The great objections to phonetic equivalents are founded on the various pronunciation of the language by the Arabs themselves. Thus, for example, Baghdad discriminates Dal, Dzal, Dad and Da; while Aleppo makes Dzal, Da, and Za nearly the same, but Dad like Dal. Egypt sounds Jim hard like *g* in *go*, and Kef is in some part of Syria pronounced like Shin, as in *marshab*,—for *markab*, a ship. Innumerable other instances might be given, notwithstanding what your correspondent says of there being one system of Arabic pronunciation prevalent, with slight variations, “among the learned” throughout the East, and that by this prevalent system we should be guided in writing Arabic words in English characters. I hold, that if we

adopt sound as the basis of our orthography, we shall then always find it varying with the country the traveller writes from. Add to this the still more fatal objection, that no combination of letters or directions for using the organs of speech can convey all the sounds of the Arabic alphabet correctly.

I am quite willing to admit, with Prof. Eastwick and the writer in the *Athenæum*, that in adopting a system of orthography founded on a correct spelling, so far as such can be attained, it will not do to attempt to alter received corruptions as Bombay, Cairo, Aleppo, Basking, &c. And I think that some courtesy should be shown among scholars to one another when attempting to represent vowels which they may have been familiar with as pronounced in particular countries, and which they cannot easily get at in writing. But the system proposed is not, as “A Constant Reader” observes, for England alone. It is one of its most important features that by adopting it, it makes the orthography of Oriental words intelligible to all Continental nations and to Orientals alike:—whereas by representing sounds, the use of the accepted orthography is limited to one country alone. I am, &c.,

WILLIAM FRANCIS AINSWORTH.

I thank you for your courtesy in inserting my communication of the 4th inst.: and beg to trespass further on your columns with a short note suggested by Prof. Eastwick’s letter in last week’s *Athenæum*.

The Professor has named several distinguished and highly respected scholars; but none of them is an authority for the pronunciation of any Oriental languages but those of India, and of the dialects of other languages as spoken in India.

There are two points to be considered. First, whether we shall follow the example of every other great European nation in using a system congenial with our own language. The second point is, whether there be “*e*’s and *o*’s” in the languages of which I have particularly spoken,—Arabic, Turkish and Persian. In the cases of these languages I admit no authority excepting that of a scholar who has studied the languages in question long and thoroughly among the people who speak them. With respect to Arabic, I refer the reader to a paper, entitled ‘Ueber die Aussprache der arabischen Vocale und die Betonung der arabischen Wörter,’ by Mr. Lane, in the ‘Zeitschrift der Deutschen morgenländischen Gesellschaft,’ 4er Band, 2er Heft. As to Persian, I do not know any one who has studied that language in *Persia* and written expressly on its pronunciation. For Turkish, I refer to Kieffer and Bianchi’s Dictionary. What would this language be without its “*e*’s and *o*’s”? He must have a singularly defective ear who has not been forcibly struck, as I have been, by the “*e*’s” and “*o*’s” of Arabic as pronounced by the people of the Hijaz,—and of Turkish as pronounced by the people of Constantinople.

I observe that in my letter of the 4th inst. “Mohammad” is printed “Mohamad,” by mistake.—I am, &c.

A CONSTANT READER.

#### OUR WEEKLY GOSSIP.

The sale of the season tickets for the Great Industrial Exhibition has commenced at the Society of Arts; and up to last evening the numbers sold were—of gentlemen’s tickets 3041, of ladies’, 2210:—making a total of 5251. This very rapid sale indicates the great influx of visitors which may be calculated on.—It should be borne in mind that there will be no admission on the first day but for the holders of these season tickets.

The arrangements within the Palace of Industry progress with great steadiness and rapidity. The arrivals from foreign countries multiply daily, though some of the more important contributors retain their packages in the dock warehouses until the fittings are prepared for them. The specimens of North American produce and manufacture have not yet come to hand,—nor are the arrangements of France in a very forward state. The American vessel, however, is at Southampton,—and the goods



will be brought up in a few days. The countries which are as yet most largely represented on the spot, after our own, are, Russia, China, Belgium, Switzerland, and the states which compose the Zollverein.—The painting of the interior will be completed in a few days.

The Executive Committee, anxious by every form of test to put the strength of their building to trial, so as to re-assure even the most timid, have adopted yet a new set of experiments, and tried them with perfect success. Seven frames were made, each capable of holding thirty-six cannon-balls, each ball weighing sixty-eight pounds. In this way a pressure of seven tons and a half was obtained. It was then ascertained by Mr. Brunel that the greatest weight which could be obtained by packing men as closely as possible on any given space was ninety-five pounds to the square foot. A test representing one hundred pounds to the square foot was therefore considered amply sufficient to establish the strength and security of the galleries. The pressure of an ordinary crowd, such as that in the pit of a theatre or at a meeting, does not, it is said, exceed from fifty to sixty pounds to the square foot, so that the pressure on the gallery can never exceed half the weight that it will bear. It must be remembered, also, that, as a great part of the space will be occupied by light articles displayed on stalls, the number of spectators that can circulate there at one time must be limited. Moreover, the passages are made to run at the sides close to the pillars, where the strain is least likely to be dangerous. Bearing all these things in mind, the experiment made on Tuesday last with 252 68-pounders must be considered conclusive. As in their wooden frames the shot were rolled along by the united strength of a large party of Sappers, the pillars and girders betrayed no sign of weakness, and the flooring of the gallery did not vibrate so much as that of a drawing-room during a ball.

Other works connected with but outside the great edifice are going on satisfactorily.—The Catalogues are reported to be in a proper state of forwardness. There will be four authorized Catalogues—one in French, one in German, and two in English.—Considerable activity in the repair of streets has been seen during the last week. The wooden pavement of Regent Street has been taken up and replaced with broken stones. The same thing needs to be done in several places in Oxford Street. The wear of roads will be very great during the coming six months. The re-erection of the marble arch is nearly completed,—and for the first time the beautiful sculpture of Baily is now open to public view. From a considerable area of the Park the arch is a commanding object. In the stable-yard of the Hyde Park barracks the Prince Consort is about to set up, at his own expense, an exhibition model-house for the residence of four families. It will be constructed of hollow brick, with fire-proof floor and flat roof, so as to show that cottages of very moderate size and cost may be erected on principles which are now employed only in structures of large dimensions. It is a novel feature in the history of our age that men of high station, whose time is of necessity much absorbed in the ceremonial of office, should give their leisure to such studies: but the conductor of the Great Exhibition not only displays a capacity to grapple with general principles, but an aptitude to deal with the smallest details. A contribution from Prince Albert to the Exhibition of Industry in the shape of a new model-house for artisans will be at once characteristic and interesting.

Government, it appears from the explanations made by Sir George Grey in the House of Commons, has taken the revived question of the London grave-yards in hand,—and we may expect soon to see it finally set at rest. Negotiations have been going on for some time with the suburban cemetery companies,—but with little chance, it is said, of success so long as they have powers to resist. Voluntary agreement failing,—the Home Office will now invoke the Act of last session, and so bring the matter to an end.

Actuated by that zeal and determination which have so eminently characterized her in the trying circumstances of her position, Lady Franklin has

organized measures for the re-equipment of the Prince Albert, with the view of sending her to explore that part of the Arctic Sea which she failed in penetrating last year. The command of the Expedition has been intrusted to Mr. Kennedy, an able and experienced Hudson's Bay Company's officer,—and a highly efficient crew has been engaged. The little ship is in admirable condition; having sustained no injury by her remarkable voyage last year. A large proportion of the stores provided for that occasion will be available for the present Expedition.—There is something most affecting in this resolute battle of the wife with the wild Spirit who keeps the secret of Sir John Franklin's fate.

At a recent sale in Paris, among other curious articles, we saw mentioned a gold watch made in 1751 by the watchmaker Beaumarchais for the Prince de Conti,—whose arms are engraved on the case. It is curious not only on account of the maker's name, which the writings of his son were to render famous, but as a piece of mechanism. The movement shows a scapement of a novel description invented by Beaumarchais, the father, but for the principle of which he was partly indebted to his son. In a memoir addressed at the time to the Academy of Sciences he mentions this fact, and speaks with pride of his son—then a very young man—as likely to prove a distinguished mechanician. Little did the old watchmaker dream that his son would be known to posterity chiefly as the author of two plays, unrivalled for wit and youthful sprightliness,—and that the day would come when a specimen of his famous scapement would derive its chief value from the fact of its bearing inscribed the name of the author of the 'Mariage de Figaro' and the 'Barbier de Seville.' The practical turn of Beaumarchais' mind may, notwithstanding, be traced through his whole career; and few *bourgeois* of Paris are perhaps aware how many sanitary and economical improvements were suggested and urged by his active spirit,—which never perhaps shone more conspicuously united with brilliant talent than in his long contest with Mirabeau on the important subject of the Paris water companies.—The watch which has awakened these recollections was purchased for 76*l.* by a Dutch amateur.

By one of those coincidences which are constantly occurring when men have a common object at heart, our American contemporary, the *New York Literary World*, had taken up in a sense akin to ours the subject of international copyright about the time when we proposed in our columns (*ante*, p. 84) that advantage of the coming assemblage of nations should be taken by our authors and publishers to hold a Literary Congress for the purpose of laying the bases of a general scheme of international copyright,—and appealed to our American brethren to come properly accredited to such a Congress. This scheme, we are now assured by our *New York* contemporary, would be strongly seconded in the United States. We have often of late affirmed that public opinion in the *New World* is in favour of a just and immediate settlement of the question; and this statement we may now fortify by the evidence of the special organ of American literature.—

"There is but one opinion [says the *New York Literary World*] among the literary men of this country on the subject. We have had opportunity to test it, and found it uniformly bearing witness to the right and expediency of a general international copyright. What the authors of the country could do by argument in book, pamphlet and newspaper, they have done. An organization, the American Copyright Club, with Mr. Bryant for its President, was effected. The legislature at Washington has been memorialized again and again. Bills have been drafted in both houses. A favourable report was once made by Mr. Clay, in the Senate. An untoward accident, the bursting of the Paixhan gun on board the Princeton, with the loss of the members of the Cabinet, once defeated the action of a committee of the House. A new session of Congress at another time broke up a favourable committee of that body, on the eve of reporting a bill. But with all this, nothing has yet been accomplished at Washington. The topic has not, as yet, been introduced in any President's Message, as a desirable international act. In the mean time the justice and expediency of the measure have received new demonstrations. The interests of writers on both sides of the Atlantic have grown steadily with the progress of the times. In a moral and fraternal and equitable view, the question is stronger now than ever it was. As a question of balance of trade the American interest has advanced in Europe.

Our books are more in demand there, and our authors would receive more by the proposed act."

So far for the state of opinion and the willingness to co-operate for the common end. Our American friends think that memorials to Congress and Parliament will soon lead to a settlement. We believe so too, and that it now rests entirely with writers and publishers to take such steps as shall lead to the desired change. Still, we cannot ignore the fact that the real bar is on the other side of the Atlantic. Our own Government is ready, and even anxious, to enter into a treaty: it is at Washington, therefore, that the battle has chiefly to be fought. If the literary men of America, in urging their Foreign Office to action on this point, should desire to be supported in their application by the express adhesion of the representatives of English literature, we have no doubt that such support would be at once and extensively volunteered. The interests of all parties are the same. A Literary Congress in London such as we have proposed would be a ready and popular means of organizing the opinions which prevail on the subject in all countries among the persons most concerned; and a Congress representing the intellect of Europe and America would probably not long have to appeal to any Government in vain. But so far as the English and American part of the question is concerned, we must repeat that the work to be done lies on the other side of the Atlantic. America needs but to say so, and the arrangements with England may be at once completed.

A very curious collection of the works of Dante, both manuscript and printed, of translations of the works of Dante, and of the works of the commentators and illustrators of Dante, was sold recently by Messrs. Sotheby & Wilkinson. The collection was formed by the father of Sir Charles Lyell, made one day's sale of 302 lots, and realized 264*l.* 4*s.*—A manuscript of the 'Divina Commedia,' (one thick volume, 18mo.) on vellum, of the very early part of the fifteenth century, by an Italian scribe, who on the conclusion of his labours has placed the date of the year in which it was finished, viz., 1404, sold for 50*l.* 10*s.* The volume contains three small miniature illuminations, and numerous capitals, heightened with gold; and belonged to the celebrated Italian poet and historian, Benedetto Varchi, who has placed his autograph, together with the date of its possession by him (viz. 1511), at the end of the text.—Another manuscript on paper (folio) of the fifteenth century, by an Italian scribe, N. Laur. Dadi de Spinellis, who at the end states the volume as being concluded the 14th of October 1436,—brought 29*l.* 10*s.*—The prima edizione, in ancient Italian morocco binding, folio (Fuligno), Numeyster, 1472, of great rarity and value, possessing the best readings of the author, and of which it is supposed that not more than nine perfect copies exist in England, sold for 14*l.* The copy was sound, but the first ten leaves are copied in an old hand.—A copy of the first edition, with a commentary, fine copy, green morocco, gilt edges, joints, by Kalthöber, rare, folio, Venezia, per Vind. de Spiera, 1477,—sold for 8*l.* 12*s.*—A copy of the 'Divina Commedia,' col Commento di Martino Paulo Nidobeato e di Guido Terzago, old Italian binding, royal folio, Lud. et Alb. Pedemontani, 1478,—brought 4*l.* 6*s.*—And a copy of the first edition in old gilt red morocco, royal folio, Firenze, N. di Lorenzo, 1481, col Commento di Cristofori Landino, with two of the curious and scarce engravings by Baccio Baldini, from the designs of Sandro Botticelli,—sold for 4*l.* 2*s.*—The sale catalogue is arranged chronologically; and, when priced throughout, forms a valuable guide-book to the collectors of early Italian poetry.

Our neighbours, the Belgians, seem to be especially fond of pageants; and a history of all the masques, celebrations, &c., ancient and modern, in the Low Countries might be made little less significant and interesting than the *Feste Veneziane* of Signora Renier Michiel. Now, their journals announce that the grand historic procession of the *Société des Inéas* is shortly to be presented at Valenciennes with great cost and splendour. But mark the accompaniments of the show, as no less significant of the times we are living in than its announcement is of place.—"The opera and other

theatres of Paris and Brussels," says the journal, "the wardrobes of the most celebrated costumiers, and the stock of the ancient historic fêtes of Arras, Cambrai and Douai, will contribute to the splendour of this festival. The administration of the North of France Railway, who will derive a large additional traffic from these festivities, has been extremely liberal towards the *Société des Incas*. Besides the sum of 1,000 francs subscribed by M. de Rothschild, that gentleman has ordered that all the articles necessary for the procession shall be conveyed from Paris gratuitously, as likewise the persons employed for that purpose. It is said that pleasure trains will be organized on the different lines at the time of this marvellous solemnity. It is in contemplation to erect tents and other temporary places of shelter in the town and its vicinity, with a view to afford lodging to those persons who may be unable to find accommodation in the more substantial dwellings of Valenciennes."—"We cannot but recommend the part which the railway plays in this pageant to the attention of lovers of old times, like Mr. Ruskin, who would have the iron road kept as grim and unadorned as possible, seeing that shut up it can hardly be. To any one, however, the mixture of objects, epochs, and materials must seem sufficiently whimsical.

Two or three paragraphs having lately crept into the corners of newspapers reporting cases of robbery by means of chloroform, a good deal of excitement and not a little terror have been created among the timid. Nervous ladies and very old gentlemen have begun to protest against the march of science since they fancy it is going to the old tune of the Rogue's March. The magic passes and the powerful ether were all very well in private drawing-rooms, where idleness could daily with the profound mysteries of the human organization; but when practitioners on the Hampstead Road or by Wimbledon Common are said to fascinate their victims by the scent of a muslin handkerchief, curiosity is turned very suddenly into alarm. We have not hitherto thought it worth while to notice these vague apprehensions; but as we now find Lord Campbell introducing a clause against robbery by chloroform into his bill for the better prevention of offences—certain of itself to confirm and increase the alarm which is felt,—we think it necessary to inform such of our readers as have doubts about the matter that they are entirely groundless. Any one who has seen chloroform administered is well aware that its action is not instantaneous. It is extremely difficult to give it to a person without his consent,—and it can then be done only by using force. This makes it useless to the robber. If a person is completely overpowered, he may be robbed without the chloroform; if he be not, he cannot be compelled to inhale it. This view is taken, we perceive, by the *Medical Times*. Only two cases have been brought before the courts of law of attempts to give chloroform with felonious intent—and both were gross failures. One was at Kendal; where a clever fellow got into the bedroom of a man whom he wished to rob, but instead of quietly carrying off his watch and money as a less scientific thief would have done, he attempted to give the sleeping man a dose of ether which, of course, awoke him, and the thief was arrested. The other was the case of a young man who attempted to etherize his sweetheart; but she tore the handkerchief from her mouth, cried out for the police, and gave the experimenter in charge,—who was at once given up to her in marriage as a reward for his want of success. We are not acquainted with any real case of a robbery having been committed under these circumstances. The vague notices of such cases which now and then get into daily papers must be set down to the same inventive genius which lives on the mesmerized snail, the sea serpent, the Nelson Column, and other apocrypha, and delights in bits of romance dragged out of the Regent's Canal.

#### BRITISH INSTITUTION, PALL MALL.

The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five.—Admission, 1s. Catalogue, 1s.

\* GEORGE NICOL, Secretary.

THE WINTER EXHIBITION OF WATER-COLOUR DRAWINGS AND SKETCHES IN OILS, comprising works by the most eminent living Artists, is OPEN from Ten till dusk daily.—Admission, including Catalogue, 1s.; Seats, 2s. 6d. Tickets, 13s. R.-gent-street.

J. L. GRUNDY, Manager.

Will close in a few days.

EXHIBITION OF MODERN BRITISH ART, at the Gallery of the Old Water Colour Society, 5, Pall Mall East, OPEN from Ten till Six.—Admission, 1s. SAMUEL STEPHEN, Sec.

"A more interesting and instructive Exhibition, comprising more first-class works, from a larger number of the highest names in Modern English Art, has perhaps never before been opened in this country."

The CLASSIC PANORAMA of the NILE—EGYPTIAN HALL, PICCADILLY.—A vivid realization of all that is picturesque in scenery, grand in architecture, and interesting in detail, throughout the three countries of Egypt, Nubia, and Ethiopia. At Three and Eight o'clock, with a Lecture by Mr. Hingston; and explanatory notes by Selim Aga, a native of Central Africa.—Stalls, 2s.; Pit, 1s. 6d.; Balcony, 1s.

Replete with information. A most interesting and instructive exhibition.—*The Times*.

GALLERY OF ILLUSTRATION, 14, Regent Street, Waterloo Place.—The New Moving Diorama, illustrating "OUR NATIVE LAND," or England and the Seasons, is NOW OPEN daily, in the Lower Gallery, forming a separate Exhibition from the Overland Mail.—Movings at Two, Evenings at Seven o'clock. Doors open half-an-hour before each representation.—Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 3s. each.—The Diorama of the OVERLAND MAIL, to INDIA, from Southampton to Madras and Calcutta, is still exhibited daily at Twelve, Three, and Eight o'clock.—Admission, 1s.; Stalls, 2s. 6d.; Reserved Seats, 3s.

NOW OPEN.—HOLY LAND DIORAMA.—At the Gallery of the New Society of Painters in Water Colours, 53, Pall Mall, a GRAND MOVING DIORAMA of SYRIA and PALESTINE, conveying the spectator from Egypt, on the track of the Israelites, to Mount Sinai, and through Edom to the Promised Land and the City of Jerusalem; thence, carrying him to the shores of the Mediterranean, past Acre, Tyre, Sidon, and Beirut, to Lebanon; then through Galilee to Samaria. Daily, at Three and Eight.—Admission, 1s.; Reserved Seats, 2s. 6d.

The ORIGINAL DIORAMA, Regent's Park.—NOW EXHIBITING, Two highly interesting Pictures, each 70 feet broad and 30 feet high, representing MOUNT AETNA, in Sicily, during an Eruption; and the ROYAL CASTLE of STOLZENFELS on the Rhine, with real effects. Admission to both Pictures only One Shilling.—Children under twelve years, half-price. Open from Ten till dusk.

DR. KAHN'S GRAND ANATOMICAL MUSEUM, never exhibited before, is NOW OPEN at his grand Exhibition Rooms, No. 23, Oxford Street, and Regent Street, from 10 o'clock in the morning till 10 in the evening.—Admission, 2s. each.

ROYAL POLYTECHNIC INSTITUTION.—LECTURE on the CULTURE and APPLIANCES of FLAX, by Thomas Beale Browne, Esq., on Wednesday and Saturday at Two o'clock.—LECTURE on the PREPARATION and BLEACHING of FLAX, by J. H. Pepper, Esq.—LECTURE on the CHEMISTRY of IGNITION and COMBUSTION, by Mr. Dr. Bechoffner on VOLTAIC ELECTRICITY, in which will be exhibited ALL-MAN'S PATENT ELECTRIC LIGHT.—LECTURES on the MUSIC OF WALES, by Ellis I. Lewis, Esq. (Harriet to H.R.H. the Prince of Wales), with Vocal Illustrations, by Miss Blanche Younge, R.A. of Music, on Monday, Tuesday, Thursday, and Friday Evenings at Eight, and on Saturday at Three.—The CELEBRATED JUVENILE HARPISTS—the Lockwood Family will perform Trios, under the direction of Mr. Frederick Chatterton daily at Four o'clock.—EXHIBITION of the OXY-HYDROGEN MICROSCOPE, with various other Scientific Apparatus, illustrating some of the ROYAL RESIDENCES of EUROPE.—Admission, 1s.; Schools, Half-price.—Open daily from Eleven till Five o'clock, and every Evening (EXCEPT SATURDAY) from Seven till Half-past Ten.

#### SCIENTIFIC

##### SOCIETIES.

ROYAL.—March 6.—G. Rennie, Esq. V.P. in the chair.—A paper was read, entitled 'On the relation of the Direction of the Wind to the Age of the Moon,' by G. B. Airy, Esq.—The object of this memoir went to show that the popular belief that the direction of the wind is dependent on the age of the moon, has no foundation in fact.

GEOGRAPHICAL.—March 3.—Sir C. Malcolm, V.P. in the chair.—F. D. P. Astley, J. B. Hyde and J. Jennings, Esqs., were elected Fellows.—The papers read were: 'Survey of the Southern part of the Middle Island of New Zealand,' by Capt. J. L. Stokes, of H.M. steamer *Acheron*, illustrated by a map by Arrowsmith, and 'Remarks on the Adaptation of the Aneroid for the Purposes of Surveying in India,' by George Buist, Esq. L.L.D.

ASTRONOMICAL.—Jan. 10.—Rev. R. Sheepshanks, V.P., in the chair.—E. F. T. Fergusson, I. Brown, and W. Simms, jun., Esqs., were elected Fellows.—The publication of the *Astronomische Nachrichten* is to be continued under the care of Prof. Hansen and Dr. Petersen, as successors to the late editor, Prof. Schumacher.

A letter from Mr. Dawes expresses his "regret that in some quarters the extent of his claim to the independent discovery of a new appendage to Saturn's ring, founded on his observations of Nov. 29, 1850, do not appear to be correctly appreciated. Rough original entries made in the utmost haste, under the fear of losing the precious starlight and of disordering the optic nerve by long or frequent exposures

to the light of the lamp, do not always fully express what the observer intended to convey; he, therefore, drew a large coarse diagram in his journal, in immediate connexion with his entries for that evening."—This sketch unfortunately was not appended to his prior communication.

In 'Further Observations of the Ring of Saturn,' by the Rev. W. R. Dawes, the writer states that he has frequently received the impression of the newly-discovered ring being divided into two, or else composed of two zones of different reflective powers; but, on the whole, considers the former hypothesis the more probable of the two, since, in the latter case the inner edge of the exterior one would be unlikely to present a well-defined elliptic outline. He has also observed that the upper and more distant portion of the obscure ring is more plainly seen than the corresponding portion on the side nearest to the earth,—and also that the projection of it at its inner axis is considerably narrower than accords with its breadth at the major axis.

In a letter dated Jan. 15, 1851, addressed to the Astronomer-Royal, Father Zecchi, Director of the Observatory of the Collegio Romano, communicated the results of his calculations of the elements of Egeria from the observations of Signor de Gasparis, according to Prof. Challis's method; and states that, on the 23rd of November, "he had observed that the shadow of the ball on the ring was slightly curved, its convexity being opposed to the ball, and that the inner edge of the planet seemed exceedingly ill defined,—and had written on the subject to Mr. Lassell, who had witnessed a similar phenomenon, but clearly with his powerful instrument what they at Rome could see only in a confused manner,—and winds up with the remark, since abundantly confirmed by Messrs. Bond, Lassell, and Dawes,—"there is, therefore, something new in this marvellous planet." Thus, "coming events cast their shadows before."

A paper was contributed by Mr. John Riddle 'On a Method of computing the small Corrections for clearing the Lunar Distance.'

At the close of the meeting, Sir John Lubbock gave a short discourse 'On the Properties and Uses of the Gnomonic Projection of the Sphere,' of which the especial object was to show that by means of maps drawn upon this projection, the solution of problems in what is called the use of the globes may be effected. Sir John states, that by maps of this kind, which may be procured for one penny each, at No. 6, Charing Cross, he can solve problems as exactly as on a twelve-inch globe.

ASIATIC.—Feb. 15.—Prof. Wilson in the chair.—Memoranda, by Capt. Chapman, were read, accompanying a map of part of the ancient city of Anuraja-pura, in Ceylon, constructed under Major Skinner, the Surveyor-General of the island; and which is made the vehicle of additional and more accurate details than are given in the account imparted in Vol. III. of the Transactions of the Society.—Anuraja-pura is situated on the river Ar, and is nearly in a direct line between Trincomalee and Calpentin. The map comprises a space extending rather more than two miles from south to north, and above one mile and a half from east to west. This space contains,—the *Bo Mallon*, or sacred tree; seven Dagobahs, in ruins (with one exception); and to the extreme south, the tomb of Elala, a celebrated Malabar usurper. The inclosure attached to the sacred tree is to the southward in the map, and the entrance to it is on the north, through two buildings. The tree is generally believed to be the *Ficus religiosa*; but some discussion has arisen on the subject which may have been caused by the trees of different Buddhas having been planted around the sacred tree. A circular slab of dark bluish granite is inserted in the ground on the outer side of the second building. This slab is sculptured in concentric bands of different widths. The central space is occupied by three dots, forming an equilateral triangle (Δ), which forms the letter I of Prinsep's earliest Lath alphabet. Then follow three bands, representing the lotus in different states. Then one band, containing a representa-

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diposition of the seed of the lotus, very gracefully disposed on a waving line. Then a fifth, bearing a representation of the *hansa*, or sacred goose, with the seed of the lotus in its bill. Then a sixth, with a representation of a beautiful scroll on a leaf. Then a seventh, representing the cow, the lion, the horse, and the elephant, repeated; and lastly, a long and narrow leaf. Capt. Chapman compared this curious sculpture with drawings in 'The Sketch of Buddhism in Nepal,' by Hodgson (Trans. R. A. S. vol. ii. p. 256), and endeavoured to prove that the four animals are emblematic of the four great rivers—the Indus, the Sutledge, the Jumna, and the Ganges, which have their sources north of the Himalaya Mountains, through whose lofty ridges they break by four distinct and different passes, from 15,000 feet to 16,000 feet above the level of the sea. The details relating to the Dagobahs were necessarily so minute that a selection of two will suffice. Thoupa Rama is the first Dagobah ever raised in Ceylon. It was erected by Dewi-nipatisse, on his conversion to Buddhism, in the 26th year of Buddha, or in the 307th year B.C. It incloses the right jaw-bone of Gautama Buddha,—"which, descending from the skies, placed itself upon the crown of the monarch." The form of the dome appears from the map to have been that of a bell placed upon a circular base, which extends a little beyond the lower extremity. This form exists still in the tombs of the kings and queens at Kandy. Its height appears to have been 12 cubits, or from 26 feet to 27 feet. It was surrounded by three concentric rows of pillars of granite, 26 feet in height. The first 9 feet of each pillar forms the base, and was only a square of 12 inches. The next portion, or shaft, 18 feet 6 inches, was an unequal octagon, produced by cutting off the corners, so as to leave four sides of 8 inches. The capital is 2 feet 6 inches in height, is covered with sculptures chiefly representing repetitions of a grotesque, corpulent human figure, and is terminated in a knob. There were 109 of these pillars, either entire or in parts, standing when the spot was visited in 1829. The original number is concluded to have been twice 84—the sacred number of Buddha, or 168. Ruanwelli Sai was commenced by king Duttu-vaimanu, in the year of Buddha 382, and was completed by his brother Saida-tissa, in 424 of Buddha, or 119 B.C. Its form is that of a sinicircle; and its base was 120 paces in diameter, or somewhat more than as many cubits. It stands in a square paved with granite, each side of which is about 180 cubits, and is inclosed by a ditch of 70 feet in width. The memoranda went on to mention the hill temple of Mehentele, which is held in the greatest reverence as the spot on which the first Buddha alighted on his first visit to Ceylon.

Capt. Chapman then proceeded to the examination of an inscription, in the Lath character, of which a drawing was made in 1829. By the assistance of a fellow-soldier and companion of the writer, the following names have been made out satisfactorily:—Devanam-piassi; Dutttha Gamany Abhaya Maharaja; and Amanda. The following dates are thus procured:—

Dewani-piatisa, 307 B.C.

Dutttha Gamany Abhaya, 161 B.C.

Amanda Gamany, 21 A.D.

From these dates the writer hoped to prove that the Dewani-piatisa of Ceylon was not the Devanam-priya of Hindustan.

Col. Rawlinson informed the Society that he had recently examined, at the British Museum, a collection of Babylonian relics which had been sent over to this country by Col. Williams, the officer commissioned by the British Government to assist in the delineation of the boundaries of the Turkish and Persian Empires. The relics in question were the result of the researches of Mr. Loftus, the geologist attached to Col. Williams's party, at Warka, Senkerah, Umgehir, and other ancient sites in Lower Chaldaea; and they consisted of bricks, terra-cotta tablets, engraved shells, fragments of inscribed pottery, &c. The bricks were of very considerable interest in bringing to light the existence of a royal and independent dynasty in Chaldaea Proper, intermediate between the Assyrian kings of the Khursabad line and the

Babylonian house of Nabonassar; there were also legends of several princes of the last-named family who were previously unknown; and one particular sun-dried brick that had been found at Senkerah bore in relief the name and titles of Cyrus the Great, and described him as the son of Cambyases: a further proof being thus obtained of the historical truthfulness of Herodotus. By far the most interesting, however, of the relics in question, were the numerous terra-cotta tablets. They were of the small flat class, two or three inches in length and breadth, and gently swelling in the centre, of which several specimens already exist in the Museums of Europe, and which have been usually supposed to be contracts or deeds of sale. Col. Rawlinson had not sufficiently examined and compared the legends to be able to give the exact sense which they conveyed; but as he observed that the documents were certainly official, issued by order of the King, attested or indorsed by the great officers of State, and referring to specific amounts in weight of gold or silver,—he could not help suspecting that the Babylonian kings, in an age when coined money was unknown, used these pieces of baked clay for the mere purpose of a circulating medium. The smaller cakes he thought corresponded to the notes of hand of the present day, the tenor of the legends being apparently an acknowledgment of liability by private parties for certain amounts of gold and silver; but the more formal documents seemed to be notes issued by the Government for the convenience of circulation, representing a certain value, which was always expressed in measures of weight, of gold or silver, and redeemable on presentation at the royal treasury. Col. Rawlinson had examined the tablets hitherto chiefly with a view to historical discovery, and he had succeeded in finding the names of Nabopolassar, Nabokodrossor, Nabonidus, Cyrus, and Cambyases; the precise day of issue in such a month of such a year of the king's reign being in each instance attached to the document. Before the next meeting of the Society, however, he would take an opportunity of studying more closely the exact wording of the legends with a view to the verification of this apparent discovery of a system of artificial currency having prevailed in Babylonia at least 700 or 800 years before the Christian era, almost similar to the banking systems of modern Europe,—and he would acquaint the Society with the result of his researches.

March 1.—Sir G. T. Staunton, V.P., in the chair.—The Secretary read a paper, by Capt. H. B. Lynch, descriptive of the remains of antiquity on the banks of the Euphrates, from Ethdeheen to Asharah. At 15 miles from Ethdeheen, on a rising ground, lie the ruins of Resaphe, or Sergiopolis, once the house of the Christians of Syria, and where remains of their churches are still found. The lower portion of one magnificent church is nearly perfect. The nave, which is 150 feet long by 80 feet broad, is divided from the aisles by rows of white marble columns, of no recognized order. Three splendid arches spring from low buttresses between the columns. A small colonnade ran round the upper part of the church, on which the roof appears to have rested; but this has entirely fallen. The nave is semicircular at the eastern end; but the place where the altar stood is covered with the ruins of the roof. Behind the altar are several small rooms, beautifully adorned with rich cornices, carved window-frames, and screens which admit the light through delicately executed trellis-work, carved in marble. The whole area of the city is a mass of ruins; but the external wall is nearly perfect. After describing several places of less note, the writer proceeded to give an account of the remains of a bridge at Phunsa, a promontory at the extreme eastern point of the river, 88 miles from Aleppo. This place the writer conceives to be the ancient Thapsacus, because it agrees with a point at which the younger Cyrus crossed the river; and Alexander found a broken bridge at that place,—a fact which does not apply to any other point of the Euphrates. The nature of the ground, too, renders this place the most convenient spot for the passage of an army. Lower down, on the right bank of the river, lie the beautiful ruins of Helibi, of the age of the lower Roman empire,

built of large carved blocks of coarse white marble. In the immediate vicinity of the city are several remarkable tombs built of masonry, and three stories high. In one of these was found a coffin, containing an embalmed body, covered with fine linen and silk and a resinous composition. There was also found in the coffin a rude mask of gold, which, although now somewhat flattened, probably bore the semblance of the tenant of the tomb. This mask was brought to this country, and was exhibited some time ago at a meeting of the Society, by the kindness of the Hon. East India Company, in whose possession it remains. The presence of this mask, and the practice of embalming, seem to argue a higher antiquity for the tombs than for the city. The last place of note before reaching Asharah, is Rahab, built on the cliffs, about two miles from the river. The castle is said to be the work of Rahab il Amalachi, prior to the Mohammedan era; and the ruins offer evidence of a very high authority. A tribe of Arabs, claiming descent from Rahab the Amalekite, dwell in the vicinity; and the countenance of their chief bore strong signs of a Jewish extraction. The guide spoke of inscribed stones found occasionally about the ruins of this place; but none were found while the party was there, except a tablet on the outside wall of the place, on which a few letters were visible. The few remaining characters, however, appeared to be Arabic; and the part of the wall in which it was found had evidently been repaired at a date subsequent to that of the remainder of the ruins.

SOCIETY OF ANTIQUARIES.—March 5.—Viscount Mahon, President, in the chair.—Col. Lloyd, by a specimen exhibited and by a letter, explained the mode in which our ancestors, particularly of the Romano-British period, manufactured the twisted gold torques, which have attracted so much attention and speculation.—Mr. Doubleday sent gutta-percha impressions of several antique seals,—the oldest being that of the foundress of Balliol College, Oxford, in 1286. She was daughter of one of the earls, or kings (as they were then ranked), of Galway. The most modern was that of Cardinal Beaufort.—The reading was confined to a paper by Sir H. Ellis. The Society ought to enlarge its circle of contributors by giving as much encouragement as possible to those who are not in the habit of furnishing papers.—Sir H. Ellis's communication related, like his last, to the Tower of London; and consisted chiefly of a letter from Sir W. Wade, when constable to (we think) the Earl of Salisbury, on the exercise of patronage in the disposal of the office of warden, and in some other minor appointments. It was dated 1612, and contained nothing very important.—Mr. Fairholt transmitted a drawing in colours of a chalice preserved at Warwick Castle. It was an excellent representation of a beautiful object.

INSTITUTE OF BRITISH ARCHITECTS.—Feb. 24.—Prof. Cockerell, V.P., in the chair.—Mr. J. Clayton read 'An historical and descriptive account of Dore Abbey Church, Herefordshire'; a building in the early pointed style, which, though before richly endowed, was allowed to go to ruin from the Dissolution of Monasteries till the reign of Charles the First,—when the transept and choir, the only remaining parts, were converted by Lord Scudamore into a parish church. The chief peculiarity of the building was, the Lady Chapel having five small windows with gables or dormers rising out of a large roof ascending with a lofty pitch to the clerestory windows above. This arrangement being unusual, led to some discussion; and many remarks were made on Gothic architecture generally,—and especially on its national and provincial differences.—Mr. Fergusson observed, that different orders of monks adopted different features and details. He stated that he had traced the exact style of Roslyn Chapel—hitherto an architectural enigma—general in the Cathedral of Burgos, in Spain. The general influence of the Freemasons—the local influences arising from the prevalence of certain building materials, and other circumstances—the origin of the pointed system—and several other topics, were incidentally referred to in the discussion; in which the Chairman,

Mr. Tite, Mr. Fowler, Mr. Ashpitel, Mr. Ferrey, Mr. Scoles, and other gentlemen took part.

**LINNEAN.**—March 4.—Dr. Wallich, V.P., in the chair.—A collection of specimens of Dried Ferns from the north of India, made by M. P. Edgworth, Esq.; was presented by the Rev. R. Ewing. Dr. Welwitsch presented the fruits of the following plants:—*Mauritia Vinifera*, *Copernicia cerifera* and *Sideroxylon Argaso*.—A paper 'On the Gum called *Bdelium*,' by B. A. R. Nicholson, Esq., was read. This gum, which is mentioned in Scripture, and sometimes known by the name of false myrrh, is the produce of a species of *Balsamodendron*. Mr. Stocks has lately traced the origin of this gum to a species called *B. mukul*. Specimens of the impure and purified gums were exhibited.

**ENTOMOLOGICAL.**—March 3.—J. O. Westwood, Esq., President, in the chair.—A small hornet's nest was exhibited on the part of Mr. Newman, of Stroud, accompanied by the queen hornet and young ones she had reared. An account of the formation of the nest, with remarks on the habits of hornets, was read; and Mr. Newman particularly noticed that hornets are not so predatory and rapacious as wasps,—a remark that was corroborated by the President.—Mr. Stevens exhibited a moth *Orthostixia catenaria*, Hub., a North American species, which had been taken by Mr. Thornecroft near Eastbourne. Mr. Stevens also exhibited specimens of the Australian longicorn, *Phacodes Mossmani*, recently described in 'The Zoologist.'—The President observed that on examining some furze pods containing specimens of *Oxytoma ulicis*, he had found in one a cocoon in which was a grub, which differing in the structure of the mouth from the usual form of *Opius* larvæ, and being inclosed in a cocoon, he imagined was some hymenopterous insect parasitic upon the *Oxytoma*.—Mr. Douglas exhibited a stem of dock in which were some larvæ of the Hymenopterous genus *Cemonus*. The parent had excavated the stem, and had closed the hole through which it had entered by a thin papery film. Mr. Stainton exhibited a singular species of *Tineidæ* taken by Mr. Stevens among rushes at Hammersmith, which formed the type of a new genus. He proposed to call it *Limnæcia phragmitella*. A specimen had been for many years in Mr. Bentley's collection; but the singular structure appeared to have escaped notice. Mr. Stainton also exhibited a new species of *Tinea*, taken in the streets of Liverpool by Mr. Gregson.—A description by Mr. Logan of a new species of *Lithocolletis* was read; and the President read descriptions of the Chinese Papilionidæ exhibited at the previous meeting,—and also descriptions of three new genera of exotic Coleoptera.

The President announced that copies of the address delivered by the late President at the anniversary meeting were on the table for distribution among the members:—also, that the fourth part of the Society's Transactions, Vol. I., N.S., was ready.

**INSTITUTION OF CIVIL ENGINEERS.**—March 4.—W. Cubitt, Esq., President, in the chair.—The discussion was renewed on Mr. Bruce's paper.—The paper read was, 'A Description of a Turn-table, 42 feet in diameter, in use on the Bristol and Exeter Railway,' by Mr. I. J. Macdonnell.—The following were elected associates:—Messrs. W. Bird, C. H. Corlett, L. E. Fletcher, J. E. Gill, W. F. Hobbs, T. Howard, H. A. Hunt, R. W. Jackson, J. P. Kennedy, J. Paxton and Capt. H. M. Denham, R.N.

March 11.—W. Cubitt, Esq., President, in the chair.—The paper read was 'A Description of the Mode of Working an Inclined Plane of 1 in 27½, on the Oldham Branch of the Lancashire and Yorkshire Railway,' by Capt. J. M. Laws, R.N.

**ROYAL INSTITUTION.**—Feb. 14.—The Duke of Northumberland, President, in the chair.—Prof. E. Forbes 'On Recent Researches into the Natural History of the British Seas.' The natural history of the British seas has for a long time been a favourite subject of investigation. Within the last fifteen years, however, fresh inquiries have been

set on foot, and the details of their zoology and botany worked out to an extent beyond that to which the examination of any other marine province has been carried. Numerous and beautifully illustrated monographs, treating of their fishes, octacea, portions of the articulata, the mollusca, radiata, zoophytes, sponges, and algae, have been published, either at private cost, or by patriotic publishers, or by the Ray Society, such as the scientific literature of no other country can show. As these have all been the results of fresh and original research, they present a mass of valuable data sufficient to form a secure basis for important generalizations. From these materials, and from the results of the inquiries into the distribution of creatures in the depths of our seas, conducted by a Committee of the British Association, a clear notion may be formed of the elements of which our submarine population is composed. Extensive tables, exhibiting the sublittoral distribution of marine Invertebrata, from the south of England along the western coasts of Great Britain to Zetland, mainly constructed from the joint observations of Prof. E. Forbes and Mr. Mac Andrew, are now preparing for publication as a first part of a general report from the Committee referred to. The data embodied in these tables are the produce of researches conducted during the last eleven years, and registered systematically at the time of observation. British Marine animals and plants are distributed in depth (or bathymetrically) in a series of zones or regions which belt our shores from high-water mark down to the greatest depths explored. The uppermost of these is the tract between tidemarks; this is the Littoral Zone. Whatever be the extent of rise and fall of the tide, this zone, wherever the ground is hard or rocky, thus affording security for the growth of marine plants and animals, presents similar features and can be subdivided into a series of corresponding sub-regions; through all of which the common limpet (*Patella vulgata*) ranges, giving a character to the entire belt. Each of these sub-regions has its own characteristic animals and plants. Thus, the highest is constantly characterized by the presence of the periwinkle *Littorina rudis*, (and on our western shores, *Littorina neritoides*) along with the sea-weed *Fucus canaliculatus*. The second sub-region is marked by the sea-weed *Lichina* and the common mussel (*Mytilus edulis*). In common with the third sub-region it almost always presents rocks thickly encrusted with barnacles, so that where our shores are steep a broad white band entirely composed of these shell-fish, may be seen when the tide is out, marking the middle space so conspicuously as to be visible from a great distance. In the third sub-region the commonest form of wrack or kelp (*Fucus articulatus*) prevails, and the large periwinkle (*Littorina littorea*) and *Purpura Capillus* are dominant and abundant. In the fourth and lowest sub-region the *Fucus* just mentioned gives way for another species, the *Fucus serratus*; and in like manner the shells are replaced by a fresh *Littorina* (*littoralis*) and peculiar Trochi. Once below low-water mark the periwinkles become rare, or disappear, and the *Fucus* are replaced by the gigantic sea-weeds known popularly as tangles (species of *Laminaria*, *Alaria*, &c.), among which live myriads of peculiar forms of animals and lesser plants. The genus *Lacuna* among shell-fish is especially characteristic of this zone. In sandy places the *Zostera* or grass-wrack replaces the *Laminaria*. The *Laminarian* Zone extends to a depth of about fifteen fathoms, but in its lowest part the greater sea-weeds are comparatively few, and more usually the prevailing plant is the curious coral-like vegetable called *Nulipore*. From fifteen to fifty or more fathoms we find a zone prolific in peculiar forms of animal life, but from which conspicuous vegetables seem almost entirely banished. The majority of its inhabitants are predacious. Many of our larger fishes belong to this region, to which, on account of the plant-like zoophytes abounding in it, the name of Coralline Zone has been applied. The majority of the rarer shell-fish of our seas have been procured from this region. Below fifty fathoms is the Region of Deep-sea Corals, so styled because hard and strong true corals of considerable dimensions are found in its

depths. In the British seas it is to be looked for around the Zetlands and Hebrides, where many of our most curious animals, forms of zoophytes and echinoderms, have been drawn up from the abysses of the ocean. Its deepest recesses have not as yet been examined. Into this region we find that not a few species extend their range from the higher zones. When they do so they often change their aspect, especially so far as colour is concerned, losing brightness of hue and becoming dull-coloured or even colourless. In the lower zones it is the association of species rather than the presence of peculiar forms which gives them a distinctive character. All recent researches, when scientifically conducted, have confirmed this classification of provinces of depth. When we have an apparent exception, as in the case of the submarine ravine off the Mull of Galloway, dredged by Captain Beechey and recorded by Mr. Thompson, in which though it is 150 fathoms deep, the Fauna is that of the coralline zone, we must seek for an explanation of the anomaly by inquiring into the geological history of the area in question. In this particular instance there is every reason to believe that the ravine mentioned is of a very late date compared with the epoch of diffusion of the British Fauna. When we trace the horizontal distribution of creatures in the British seas, we find that though our area must be mainly or almost entirely referred to one of the great European marine provinces, that to which the lecturer has given the name of Celtic, yet there are subdivisions within itself marked out by the presence or absence of peculiar species. The marine Fauna and Flora of the Channel Isles present certain differences, not numerous but not the less important, from that of the south-western shores of England, which in its turn differs from that of the Irish Sea, and it again from that of the Hebrides. The Cornish and Devon sea Fauna and that of the Hebrides are marked by redundancies of species; that of the Eastern coasts of England, on the contrary, by deficiencies. Along the whole of our western coasts, whether of Great Britain or Ireland, we find certain creatures prevailing, not present on our eastern shores. In the depths off the south coast of Ireland we find an assemblage of creatures which do not strictly belong to that province, but are identical with similar isolated assemblages on the west coast of Scotland. In the west of Ireland we find a district of shore distinguished from all other parts of our coast by the presence of a peculiar sea-urchin, to find the continuation of whose range we must cross the Atlantic to Spain. In such phenomena the lecturer sees evidences of conformations of land, of outlines of coast and connexions of land with land under different climatal conditions than at present prevail within our area, for an explanation of which we must go back into the history of the geological past. If we do so, we can discover reasons for these anomalies, but not otherwise. The dredging researches about to be published go to show that among our sublittoral animals the northern element prevails over the southern,—a fact indicated by the number of peculiar northern species; at the same time the southern forms appear to be diffusing themselves northwards more rapidly than the northern do southwards. This diffusion is mainly maintained along our western shores, and appears to be in action, not only in the British seas, but also along the shores of Norway. We must attribute it to the influence of warm currents flowing northwards, originating probably in extensions of the gulf-stream. The body of colder water in the depths of our seas preserves the original inhabitants of this area, remnants of the Fauna of the glacial epoch, overlain and surrounded by a Fauna of later migration, and adapted to a higher temperature. A curious fact respecting the marine creatures of the Arctic seas of Europe, viz., that the littoral and laminarian forms are peculiarly arctic whilst the deeper species are boreal or Celtic, may be explained also by the influence of warm currents flowing northwards and diffusing the germs of species of more southern regions in the coralline and deep-sea-coral zones; for in the arctic seas the temperature of the water is higher at some depth than near the surface. On the other hand, we find in a region farther to the south than Bri-

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tain, an outlier of the Celtic Fauna preserved in the bays of Asturias, where it was discovered in 1849 by Mr. Mac Andrew; a very remarkable fact, and one appealed to by the lecturer as confirmation of his theory of an ancient coast extension between Ireland and Spain.

Feb. 21.—The Duke of Northumberland, President, in the chair.—On the Manufacture of Candles, by W. Carpmel, Esq.

Feb. 28.—The Duke of Northumberland, President, in the chair.—Prof. Cowper 'On Lighthouses.'

The difficulties so successfully surmounted in the construction of the Eddystone, the Bell-rock, and the Skerrevore lighthouses, and the philosophy of their brilliant light renders them eminent objects of that scientific interest which belongs to all similar structures. The Eddystone lighthouse, having been built of wood in 1698, was carried away five years after its erection. It was shortly afterwards re-constructed of the same material, the lower part being filled with stone or concrete; it then lasted for forty years, when it was consumed by fire. In 1759 Smeaton completed the present lighthouse, which is 68 feet high, and the base 26 feet in diameter, (being barely less than the surface of the rock on which it stands). It is built of stone; the stones are dovetailed together, and "joggled" as it is termed, so as to prevent the courses of stones from sliding on each other. It is situated in the midst of the sea, nine or ten miles distant from Plymouth. The Bell-rock lighthouse stands on a rock of the same name on the east coast of Scotland. It is surrounded by the sea, and is 100 feet high, and 42 feet in diameter at the base. It was built by Robert Stevenson, and finished in 1810. Its construction is similar to that of the Eddystone. The Skerrevore lighthouse was built by Alan Stevenson, son of the architect of the Bell-rock lighthouse. The mass of stone in this structure is more than double that used in the Bell-rock, and five times that contained in the Eddystone. The tower is 138 feet high, and the diameter at the base is 42 feet. It stands on a gneiss rock, the area of which is just large enough for the foundation. In constructing this lighthouse, the architect appears to have chiefly relied on the weight, rather than on the extension of the materials, for efficient resistance to the impact of the waves. The stones were not dovetailed or joggled, but tree-nails were used merely to keep the work together during its erection. Several lighthouses have of late years been constructed of cast iron. One designed by Mr. Alexander Gordon, and made by Messrs. Cottam & Hallen, has been erected at Bermuda; it is 130 feet high. Messrs. Walker and Burgess have recently constructed efficient lighthouses on iron piles, which are fixed in the sand by means of a screw, invented by Mitchel. The Maplin and Chapman lights, at the mouth of the Thames, and those at Fleetwood and Belfast, are on this principle. Prof. Cowper invited attention to the mode in which these structures are rendered compact by means of cast-iron braces.—The Sources of Light and mode of diffusing it were next adverted to. Common fires, first of wood, and then of coals, were originally used to furnish light. A coal fire was employed for this purpose in the Isle of May for 180 years (as late as the year 1816). Tallow candles succeeded;—candles fastened on wooden rods (as they are sometimes seen arranged before booths in fairs), were burnt in the Eddystone lighthouse for forty years after it was completed by Smeaton. Then came lamps with twisted-cotton wicks, and then common argand lamps: all these, however, are now superseded by (A) argand lamps and reflectors, (B) one argand lamp, with lenses and reflectors, and (C) one argand lamp with lenses and reflecting prisms. Mr. Cowper illustrated the laws of reflection by several models, diagrams, and familiar examples. As instances of refraction, he alluded to the line of light produced on rippling water by the rays of the sun or moon; each wave may (in common with every curved surface) be considered as a polygon having an infinite number of sides: there must therefore be some side in such a position as will reflect the light. The same effect was produced by a row of glass rods placed side by side. Reference was also made to a looking-glass coating the sunshine on the wall,—to reflectors

placed at a window to exhibit objects in the street,—to the glow in the sky produced by a burning house; this appearance being half-way between the spectator and the conflagration, occasions continual mistakes as to the locality of the fire.

A. Argand Lamps and Reflectors.—Having exemplified the principle upon which light is reflected, Mr. Cowper demonstrated, by means of a series of small mirrors which were moveable on a fixed axis, that if a light were placed in the focus of a paraboloid, the rays would be reflected parallel. This is done in those lighthouses where reflectors are employed.—The difficulty of shaping paraboloids was referred to, and it was mentioned that they were raised from a flat sheet of metal by the hammer. The arrangement of the lamp and reflector was described; and the halo-like diffusion of the light, consequent on the impossibility of concentrating the luminous point in the focus of the parabola, was noticed. In connexion with this part of his subject, Mr. Cowper, dwelt on the distinction between a fixed and a revolving light. The former, being intended to be visible all round the horizon, requires more lamps than the latter; when three rows of twelve lamps, each row being in contact, are arranged in a circular form, the three lamps which are in a vertical line immediately opposite to the spectator afford a strong light, while the three on either side are less distinctly seen, the parallel rays described not reaching his eye. With respect to the revolving lights,—supposing twenty-eight lamps arranged on the four sides of a parallelepipedon, then, as the figure revolves, each side will present seven lamps in succession. These, by shining at once, will produce a much stronger light than the fixed light. The duration of this effect will, however, be short; because, as each side is turned away from the spectator, the light will decrease rapidly; this will be succeeded by darkness, and this darkness will in its turn be dispersed by a rapidly increasing light. Mr. Cowper proceeded to state that so satisfactory had been the result of metal reflectors in lighthouses, that there seemed small scope for improvement, until Fresnel devised the application of lenses, and also reflecting prisms in combination with lenses, to a single large lamp. To make this invention clearly understood, Mr. Cowper explained the general laws of the reflection of light, and illustrated his explanations by various diagrams and models.

B. One Argand Lamp, Lenses, and Reflecting Mirrors.—Having shown that light on passing through a triangular prism of glass is refracted towards its base, Mr. Cowper applied this principle to the construction of a lens which he derived from two long thin prisms placed base to base. He demonstrated that diverging rays of light, admitted on one side of such a solid, would issue parallel on the other side. There are great practical difficulties in fabricating a large glass lens. Condorcet and Brewster suggested, and Fresnel effected, the construction of a lens of separate prisms, all unnecessary glass being removed. Diagrams of such lenses were shown; and it was stated that they were used with a single large lamp placed in the focus of the lens. In this position, however, as was shown, all the rays which passed above and beneath the lens might escape. To intercept the rays Fresnel placed silvered glass mirrors at the proper angles. Fresnel also made a polygon of straight lenticular prisms producing a long line of strong light: but the greatest improvement effected by this great philosopher was, the substitution of reflecting prisms for mirrors, thus introducing—

C. The Principle of Lighting by one Argand Lamp, Lenses, and Reflecting Prisms.—Mr. Cowper here demonstrated, by an apparatus contrived for the purpose, that when light is incident on the second surface of a prism, it may fall so obliquely that the surface cannot refract it, and that therefore this incident light is totally reflected from the second surface. Thus, if a ray enters the glass prism so as to make the angle of incidence greater than 41° 49' it is totally reflected. Mr. Cowper showed how this principle is applied in lighthouses. He stated that the first light of this kind, on a large scale, was put up by Alan Stevenson at the Skerrevore; and that, in 1843 Fresnel tried its illuminating powers against those of mirrors, and found the superiority to be in the proportion of 140 to 87.

"On this subject," said Mr. Cowper in conclusion, "one is struck with the intensity and exclusiveness of thought devoted to each part of the whole matter. The Admiralty intensely desire a lighthouse on a particular spot. The engineer is intensely occupied in surveying, levelling, and building; and with a perseverance almost superhuman, he continues his work during two or three years on the edge of a rock just showing itself above the waves. He makes a temporary barrack on wooden piles on some adjacent point. This is all swept away in one night. He builds it again, and is obliged to live in it for fourteen days together, the weather preventing all access to it. Presently, however, a tower 138 feet high stands securely fixed on the exact spot assigned to it. But the philosopher has also been at work, quietly but intensely considering the laws of reflection and refraction, and has contrived a glass prism of a new form,—without a thought of standing knee-deep in water twelve miles from land. The glass prisms and lamp are now mounted on the tower, and confided to the keepers. These men have no careless task. If they have many lamps, as in a revolving light, the going out of one is comparatively immaterial; but when one light only is used, life and death hang on its burning. Their intensity of thought is to keep it lighted.—In the ship that is approaching are two small instruments, the quadrant and the chronometer (the products of science); with these the captain will ascertain his position on the trackless ocean. He probably regards neither the construction of the lighthouse nor its beautiful light. His intense interest is to see it.—He says, 'If I have calculated rightly by my instruments, and made allowance for the convexity of the earth, at such an hour the light will come into view.' Judge of his delight when it meets his eye! It is as if his country watched for his return, and welcomed him home."

SOCIETY OF ARTS.—Feb. 19.—Capt. Ibbotson in the chair.—A paper descriptive of the 'Cottager's Stove,' by J. Grant, Esq., was read; and the stove was explained and shown in action.—H. Bell, W. Edgar, jun., S. Perkes, J. Soames, J. P. D. Stephens, and C. Tomlinson, Esqs. were elected members.

Feb. 26.—Capt. Ibbotson in the chair.—On his Improvements in the Electric Clock, and on the Electric Clock in construction for the Great Exhibition Building, by Mr. C. Shepherd.—The imperfection in Bain's Electric Clock arises from the magnetic power being used to attract and repel the pendulum, the rate of which must of course be affected by variations in the power of the battery. Mr. Shepherd's improvement consists in his employing the electricity merely to relieve the pendulum, periodically, from the pressure of a spring which has impelled it through one-half of its oscillations: therefore, any variation in the power of the battery, provided there be sufficient attraction to lift the spring, will not affect the going of the clock.—Mr. Shepherd has also effected great improvements in the application of the power to move the hands, and his is the first electric clock that has been made to strike. The works for the great clock at the Exhibition Building, and one of its hands, were shown.

Two voting machines, one for secret ballot, the invention of Mr. Chamberlain, and the other that in use in the National Assembly at Paris, were explained.

March 5.—W. Tooke, Esq., in the chair.—Mr. C. Tomlinson read a paper 'On the Manufacture of Smalts.' He described the mining district of Saxony whence a large proportion of the ore of cobalt is obtained, and where the processes of converting it into smalt are to be witnessed on an extensive scale. As the result of personal converse with the miners during a recent visit, Mr. Tomlinson gave curious instances of the habits and superstitions of that simple race; and of their lingering belief in evil spirits of the mine called *Kobolds*, a name which was readily transferred to the base ore (as it was once esteemed) which too often presented itself instead of the great objects of the miner's toil, silver, copper, and lead. The gradual appreciation of this valuable ore, its composition,



its reduction, and its application to the purposes of the glass-maker, the preparation of enamel colours, and the great variety of shades, intensities and qualities in cobalt and smalt, formed the subjects of the lecture. These were amply illustrated by specimens of the ore and its oxides, and by diagrams of the furnace for the reduction of the ore, and of that for the melting together of the materials (silica, potash and cobalt) in varying proportions which form the intensely blue glass afterwards to be crushed, pounded, washed, sifted, and converted into smalt. The use of smalts in the arts and manufactures was also illustrated by specimens of coloured glass, porcelain, paper-hangings, encaustic tiles, &c. in which an intense and brilliant blue was due to this substance. Methods of testing and comparing cobalt and smalts with an artificial ultramarine were shown. Allusion was made to an alteration in our tariff law, which is now favouring the production of the latter substance, which is made extensively at Cologne, and in several small towns on the Rhine,—and comes in free of duty,—while it is acting prejudicially on the manufacture of smalts, on which substance a duty of 10s. per cwt. has been levied.

**SYRO-EGYPTIAN.**—*March 11.*—Dr. J. Lee in the chair.—The continuation of Miss Fanny Corboux's memoir 'On the Rephaim and their connexion with Egyptian history,' was read.—In the principal tribe, the Rephaim of Bashan, Miss Corboux recognized the Hyk-sos, or Royal Shepherds, who took the lead in the conquest of Egypt; the title of their chief, *ḥḥg*, being the Hebrew form of the native word which Manetho renders in Greek by *Ἰϥ* and interprets a king. The southern tribes inhabiting the pastoral tract of Gilead are called Zuz-im in the Bible, equivalent to the *Σοῦς* of Manetho. The Egyptians called the whole nation *SHAS-U*, omitting the elder tribe's title of supremacy. The monumental names *PETRU* and *SHARTA-NA* are referable to two of their frontier-cities, Pethor on the Wady Ammān, and Zartānah on the Jordan. The records of wars against the *SHAS-U* begin with their expulsion from Egypt, and only close under Rameses III., about thirty years before the Hebrew conquest. On their decline, the Canaanites and Ammites settled in their lands. The last remnant of the Rephaim "smitten and cast out" by Moses, took refuge among the children of Ammon. These naturally took the part of the people who had adopted them, having always regarded the kings of Bashan as their sovereign. Rabbah became the royal seat; and from that time the Ammonites never ceased harassing Israel until their subjugation by David. The Anakim occupied the mountains of Judah and Ephraim, being co-settlers with the Amorites, with whom they have been erroneously confounded. From the Hebrew form of their name *ḥḥg*, they have been justly regarded as the original Phœnicians. The capital of the three confederate Rapha States, Shalem, was in their land; hence, Manetho calls the foreign conquerors of Memphis *Phœnician Shepherds* in his lists; though by his account they were *Hyk-sos*. The incident related in Gen. xiv. implies that the local chief of the Emim admitted the supremacy of the king of Shalem, by sanctioning his right to a tenth of the spoil recovered by Abram; and Manetho's statement that the shepherds who revolted from Amenophis sent to Jerusalem for aid, argues that this city was known as the seat of their government. *SHALAM* was captured by Rameses III. The Jebusites then settled there, and kept their position till the time of David.—Miss Corboux identified the monumental names *REBO* or *KHERBU* with *Arbā* or *Hebrōn*, metropolis of Anak; and *TAHI* with Juttah, frontier fortress of the Anab district. She explained the reading of the hieroglyphic group denoting the Anakim collectively, as *MA-TUN ANKA*, equivalent to *Phœnician Shepherds*. Several instances of identity between the local gods of Anak and Egypt were adduced, showing the common origin of these two people, viz. The patronymic goddess *Onka* is the same as the Egyptian *ANK*, whose coronet the Philistines wear on their helmets. The seat of the original *PTAH*, or Phœnician *Pataikos*, seemed indicated

in the waters of Naphtoth, near Jerusalem. The synonym of Bethel, Beth-Aon, was also the ancient name of Heliopolis. Beth-Horon is "the house of Horus," like Horbeit in the Delta, &c. The Philistines, in Abraham's time, were a junior branch of Anak, dwelling in the valley of Gerar, by Beersheba. They were joined by the Hyk-sos colony expelled from Goshen in the Delta, who gave that name to the part of Palestine in which they settled. This mixed origin of the later Philistines, alluded to by the prophets Amos and Jeremiah, accounts for their resemblance to the *SHAS-U* in countenance and costume, on Egyptian monuments, while they wear the badge of Onka. They took possession of five Canaanite cities on the coast, and always appear as allies of the Ammonites, and Amalekite kindred tribes, against Israel. Miss Corboux referred to "Children of Anak descended from the *nephilim*," *נפילים*, alluded to by the terrified Hebrew spies, to this people; assigning to that epithet the same extension of meaning from the original root, to *fall, settle, &c.*, which the corresponding Greek *ἰκπεπρωκος* has in the analogous participial form: "the cast out," or "expelled."

#### MEETINGS FOR THE ENSUING WEEK.

- MON.** Royal Institution, 4 (Laboratory).—'On Animal Chemistry,' by Dr. Benze Jones.  
—Statistical, 8.—'On the Mortality of the Troops, European and Native, under the Madras Government, from 1841 to 1847, inclusive,' by Lieut.-Col. Sykes.  
**TUES.** Royal Institution, 3.—'On the Geographical Distribution of Organized Beings,' by Prof. E. Forbes.  
—Civil Engineers.—'Account of the Sea Walls at Penmaen Mawr, on the line of the Chester and Holyhead Railway,' by Mr. H. Swinburne.  
—Philosophical, 7.  
—Littérature, 8.  
—Horticultural, 3.  
**WED.** Royal Institution, 4 (Laboratory).—'On Animal Chemistry,' by Dr. Benze Jones.  
—Society of Arts, 8.—'Discussion on Mr. Hay's paper, "On the Geometrical Principles of Beauty,"—On Practical Geometrical Curves, and on his Researches in new curved Sections of the Cone,' by Mr. J. J. J. J.  
—Ethnological, 8.—'A Report on Mr. Catlin's proposed Museum of Mankind.—Observations on Crania from ancient Burial Places in the British Isles,' by J. Thurston, Esq. M.D.  
—Microscopical, 8.  
**THURS.** Royal Institution, 2.—'On some Mechanical Principles, and their Practical Application,' by the Rev. J. Barlow.  
—Royal, half-past 8.  
—Antiquaries, 8.  
**FRI.** Royal Institution, half-past 8.—'On some Properties peculiar to Caoutchouc, and their Applications,' by Mr. Brockedon.  
**SAT.** Royal Institution, 2.—'On the Non-Metallic Elements,' by Prof. Brande.  
—Medical, 8.

#### PHOTOGRAPHY ON GLASS.

We have had before us some results of a new process by which photographic negatives are taken on glass—to be afterwards transferred to paper, by means of a lens, on an increased scale,—that transcend everything of the kind which the art has yet produced. The discovery was met with in Paris by Mr. Mayall, who brought it over to this country, and sets his face against all patenting of secrets which tend to the advancement of Art. The specimens which we have seen are intended for the Palace of Glass; but in the mean time Mr. Mayall proposes to publish in our columns, for the benefit of all practitioners, the particulars of a process which carries the art of spontaneous translation to a point on which it is difficult to imagine an advance.

The value of this process is enhanced by the capacity to enlarge, by the application of a magnifying power, the dimensions of the image produced on the negative plate. In this way, without creating to the traveller the embarrassment of extra luggage, he may make his negatives on as small a scale as may be convenient,—reserving to himself the choice of producing at a future time positives of such dimensions as he may desire. For topography and for the transcription of the peculiarities and minute details of architecture and costume, this discovery will prove of great value.

There are in the impressions resulting from this process a clearness and a sharpness of definition in the architectural subjects such as we have never before seen. Some calotypes from the hands of Mr. Thomas Elmore that we have examined privately made the nearest approach to the excellence here reached. The impressions that we have looked at are, as we have said, wonderful for their perspicuity and truth. In a view of the portico of the Madeleine, as seen from the Rue Royale, the details

of the tympanum, the frieze, the capitals, the bases, the shafts, the inscriptions, and the bas-reliefs, seen through a magnifying glass at our side, are extraordinary. The rendering of the bas-relief in the pediment is most perfect. Two views of the Salle de la Convention are marvellous to the naked eye,—through the lens they reveal details which will provoke the admiration of the architect. When the process shall be devoted to high examples of Greek practice, we doubt not it may be made to record with unfailing truth subjects hitherto imperfectly known. The Porte St. Denis is another example of wonderful truth-telling;—even to the minutie of the inscription "Liberté, Égalité, Fraternité." The view of the Arsenal is, as Dominie Sampson would say, "Prodigious!" Never was seen such perfection of detail. The subject is striking and novel. The foreground composed of the rectilinearly arranged masses of shot, the gun carriages, and the men actively engaged in their duties, were just the objects to test the fidelity of this highly sensitive medium. The artist may throw down his brush in despair. No human eye or hand could trace from the objects themselves within any moderate degree of accuracy such details.

The following is the process by which the negatives were taken—as furnished to us by Mr. Mayall.

First, the albumen of a fresh egg must be beaten into a snow-like mass with a bunch of quills, dropping into it ten drops of a saturated solution of iodide of potassium; allow it to stand six hours in a place free from dust, and moderately warm, say 60°.

Second, a piece of hand-plate glass eight inches by six, with the edges ground smooth, must be cleaned as follows; with a piece of cotton-wool rub over both sides with concentrated nitric acid, then rinse well with water and dry.

Stick a wafer on that side, which I will now call the back, to mark it; pounce upon the face a moderate quantity of fine tripoli, moistened with a few drops of a concentrated solution of carbonate of potash, then with a piece of cotton-wool rub the surface briskly in circles for about five minutes; then with dry tripoli; then with clean cotton, to clear away all the dusty particles.

Third, to the centre of the back stick a gutta-percha ball, as a handle; strain the prepared albumen through clean linen, pour it gently into the centre of the cleaned side of the glass, keep it moving until the surface is entirely covered, run it into the corners, and finally pour off any excess at the four corners; disengage the gutta-percha handle, and place the glass on another slab of glass that has been levelled by a spirit level, in a place perfectly free from dust and moderately warm; I will call this my *iodo-albumenized glass*; it will keep for any length of time, and may be prepared in daylight.

Fourth, to *expose*, a yellow shaded light only being used, dissolve 50 grains of nitrate of silver in 1 ounce of distilled water, and 120 grains of strong acetic acid; pour the whole of this solution into a *cuvette*, or shallow porcelain dish, a little larger than the glass plate; place one end of the *iodo-albumenized glass* into the solution; with a piece of quill support the upper end of the glass, and let it fall suddenly on to the solution, lifting it up and down for ten seconds; take it out and place it face upwards in another dish, half-filled with distilled water; allow the water to pass over the surface twice; take out the glass, rear it up to dry; it is ready for the camera and will keep in this state ten days; of course shut up from daylight in a moderately warm place, but never moist.

The solution may be filtered into a black bottle and will do again, by now and then adding a few drops of acetic acid, and keeping it in the dark.

Expose in the camera from four to ten minutes according to the amount of light and the aperture of the lens. Suppose I say a lens of three inches diameter, sixteen in focus for parallel rays,—a one-inch diaphragm placed three inches in front of the lens (one of Ross's photographic lenses is just the thing), the exposure would be good light in about five minutes.

Fifth, develop as follows.—Place the glass, face

upwards, it level; over the hour to apply a temperature. Should it acid, rinse equal quantities of acid and water, now develop minutes, hypo-sulphite. Sixth, ounce of solution wash it Success method, clean: if the albumen. Contain with precaution. The al that of a I am al sensitive

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upwards, on a stand with adjusting screws to make it level; pour a concentrated solution of gallic acid over the surface; the image will be from half-an-hour to two hours in coming out. It is best to apply a gentle heat, not more than 10° above the temperature of the room, the room being 60°. Should the image still be feeble, pour off the gallic acid, rinse the proof with water, and pour on to it equal quantities of aceto-nitrate of silver and gallic acid reduced one-half with water. The image will now develop quickly,—arrest it in four or five minutes,—wash it well in three waters,—fix with hypo-sulphite of soda, as follows:—

Sixth, 3 drachms of hypo-sulphite of soda to 1 ounce of water. Allow the proof to remain in this solution until all the yellow iodide disappears,—wash it well,—rear up to dry,—and it is finished. Success is sure to attend any one practising this method, provided the eggs are fresh and the glass is clean: if the glass is not clean or the eggs stale, the albumen will split off in fixing.

Caution.—Wash all the vessels as soon as done with, with nitric acid and then with water.—Every precaution should be used to avoid dust.

The albumen of duck's egg is more sensitive than that of a hen,—and from an experiment of to-day, I am almost certain that that of a goose's is more sensitive than either.

## FINE ARTS

### FOREIGN CORRESPONDENCE.

#### French Exhibition of Works of Modern Artists.

Paris.

Will you excuse me if I say that the few lines which you have devoted to the Exhibition of the Works of Modern Artists now open here, seem to me rather severe in their conciseness,—and that in my opinion it scarcely deserved to be so summarily dismissed? True it is, as you say, that few pictures are of "striking excellence":—but in what country and at what period of the history of modern Art have pictures of that description been plentiful? I can indeed account for the unfavourable report which reached you in the first instance only by the fact that some of the worst pictures are amongst the largest, and would naturally strike the visitor on a first and cursory view,—whereas those whose merits in the eyes of careful judges would suffice to save a whole gallery of daubs from unqualified condemnation are of more unpretending dimensions. But before entering on any particulars concerning the pictures, it may not be without interest to give a few details relating to the building which has on this occasion been erected for the reception of the Exhibition.

It has often been remarked with wonder, that the Exhibition of the works of living artists, although a fact of periodical recurrence, always seems to take the French nation by surprise,—and that in a city which entitles itself the capital of civilization, modern Art has always been treated as an unlooked-for, if not an unwelcome, visitor. On each succeeding occasion some new plan has been proposed to avoid the barbarous arrangement which consisted in covering the valuable old pictures in the gallery of the Louvre with the too often unfortunate attempts of living artists. Besides the injury sometimes inflicted on valuable paintings during the process of covering them with other pictures, there were two great disadvantages attendant on this plan. In the first place, the public were deprived for several months of the enjoyment of the greater part of the treasures of the national gallery,—and in the second place, such of the works of the Old Masters as remained uncovered formed a most disadvantageous term of comparison for the productions of their successors. As it is, people are but too prone to compare exhibitions the general product of Art among a single nation during a space of a few years at most, against the choice specimens of the genius of all nations during a lapse of centuries which are assembled in picture galleries. Men who enter an exhibition-room taking a Titian, a Raphael, or a Rubens for their standard, may well look with contempt on the praiseworthy and laborious efforts of their contemporaries, and talk of the decline of Art, forgetting that the same rule of criticism

applied to literature, might beget the same disdain towards writers of the present day which is so often professed towards modern artists.

But this is never done. Our admiration for Homer does not blind us to the merits of Wordsworth or of Lamartine. We pay the tribute due to Mr. Marston or to M. Ponsard without forswearing our allegiance to Shakspeare:—and with the remembrance of Molière vivid in our minds, we can still do justice to the adroitness with which M. Scribe disentangles the "complications" of a vaudeville. The reason of this difference is obvious. The range of Literature is unbounded, and every age shows some new and unexplored field in which the humblest writer of the present age may appeal to feelings or ideas the very existence of which may have been unknown to Homer, Shakspeare, and Molière. Sculpture and Painting, on the contrary, speak to the senses which have not been modified or extended in their action since the day of Apelles or Praxiteles. The simple and universal language in which they address the multitude—a language which is universal on account of its very simplicity—has not added for centuries one letter to its alphabet. The Old Masters will remain, to the end of time, not only the guides, but the eternally-successful rivals of their successors. They not only point the way to Fame,—they obstruct it; and the artist who exhibits a "Lady and Child" in the national gallery at the present day, has to compete with every pourtrayer of female beauty and infantine grace since the world of Art began, from the first who represented Venus and Cupid down to the last painter of the Madonna and Child.—But I perceive that my plea in favour of contemporary Art has drawn me into a long digression; whereas I intended merely to remind your readers that an annual Exhibition like the one we have here must be considered as a collection rather than a selection of works of Art. It is the almost indiscriminate gathering in of the harvest of Art—wheat and tares—for one year; and I think I can venture to assert, that those who have the patience to separate one from the other, will be rewarded for their trouble by the discovery of many productions of real merit.

To return to the building.—The plan of exhibiting in the Louvre had, as I have said, been so condemned by the good sense of the public, that after the late Revolution it was resolved that the Exhibition should be installed in the vacant Palace of the Tuileries. Once before, at another eventful period, in 1793, Art had in like manner occupied the deserted abode of kings; and as on this last occasion, the arrangement had given universal dissatisfaction:—the palace which sheltered royalty for many years had been found totally insufficient for the requirements of modern Art. The Tuileries—the most inconvenient dwelling, by-the-by, that an architect ever planned for king or for Muse—has innumerable dark corners, in which pictures were as invisible as in certain galleries you know of, while the narrow doors and a succession of small rooms impeded circulation. Public and artists—every one was dissatisfied. The question, therefore, remained unsettled, with all its difficulties, for this Exhibition,—and will most probably be so for years to come. Every newspaper had its pet project,—every artist his favourite plan. The most popular of these, and the most flattering to national pride, was the one which proposed the completion of the unfinished wing of the Louvre; which would then have contained the gallery of old paintings and the annual Exhibitions,—and would have been one of the most splendid monuments ever dedicated to Art by any nation. But time and money would have been required for this:—and so, as usual here, we have had *du provisoire*. A temporary building has been erected in the inner court, or *cour d'honneur*, of the Palais National (ex-Royal); and were it not for the objections to which all such temporary edifices are liable on economical principles, and the disfigurement of the palace to which it is attached, I should say that it answers the purpose very well. The principal saloon and surrounding galleries are well lighted from above, and tastefully painted in neutral tints by M. Séchan. The vestibule of the palace has also been converted into a saloon; and the well-

known splendid staircase leads to a suite of apartments on the first floor, in which partitions have been run up,—not, indeed, symmetrically or gracefully, but so as to give every artist his fair share of light. As a make-shift, there could scarcely have been a better contrivance:—and accordingly, there have been fewer complaints than usual on the part of exhibitors.

Very few of those who have visited the Palais National this year are aware, perhaps, of a singular fact,—namely, that the very first Exhibition of paintings in France took place within the precincts of the same palace, though under somewhat less favourable circumstances. In 1661 the Royal Academy of Painting, which had been founded by Louis the Fourteenth six years before, was expelled from the Louvre, where it had till then held its sittings, to make room for the *Imprimerie Royale*. In this emergency, it was glad to take refuge in a building adjoining the Palais Royal, which had been erected originally by Cardinal Richelieu to accommodate his library and to lodge part of his numerous household. This building stood pretty nearly on the ground now occupied by the *Théâtre Français*. It was neither sumptuous nor convenient; but it presented on the side facing the court an extent of dead wall of nearly 180 feet, and of this the Academicians resolved to take advantage to exhibit their productions. The paintings were appended to the wall in the open air,—the engravings deposited in a small room on the ground-floor. This primitive Exhibition seems to have attracted little notice at the time; although the hand-book which, curiously enough, has been handed down to us by Gault de St. Germain in his work entitled '*Des Trois Siècles de la Peinture en France*' shows that it contained works of considerable merit which have since been deemed worthy of being placed in the Louvre. Lebrun, the first director of the Academy, contributed his four great pictures, 'The Defeat of Porus,' 'The Passage of the Granicus,' 'The Battle of Arbela,' and 'The Triumph of Alexander.' In the list figure several pictures by Bon Bouloungue, Philippe de Champaigne, and his nephew Jean Baptiste Champaigne, two views by Vandermeulen, and four pictures by Jacques Courtois, surnamed 'Le Bourguignon.' Thenceforward the custom of exhibiting was never entirely abandoned, although it was resorted to at long and irregular intervals until 1737,—from which period the Exhibitions took place at stated times. Besides the Exhibitions of the Royal Academy, there were those of the rival Academy of St. Luc, founded by Lesueur, and which boasted of Mignard among its members. We even find traces of others of a more popular character which remind us of usages still existing in some Italian towns. In certain quarters of Paris, on the day of the Fête-Dieu, it was customary to line the road or the passage of the procession with carpets and draperies,—and on these, drawings and paintings were generally affixed. The Revolution of 1789 swept away this old usage, with many others more important and less innocent. Since that period, the rules which regulate solemnities here have been frequently modified. Under the present régime, the democratic principle is carried out and applied to its fullest extent. The works of living artists are admitted and rewarded by a jury of their own nomination. Some of your readers may perhaps be curious to know more particularly how they manage these things in France under the Republic,—and will be disposed to forgive me if I loiter a little longer on the threshold of the exhibition-rooms, in order to give them some information as to the manner in which the 4,000 works of Art there exposed obtained admittance.

On the day following that after which no work of Art can be admitted for examination, every artist who has contributed may, on presentation of the certificate to that effect which he has received from the Director of the Museum, claim the right of voting for the jury of admission in that section of Art to which he belongs. There are three juries thus elected:—one for painters, engravers and lithographers, composed of fifteen members; another for sculptors and engravers of medals, consisting of nine members; and lastly, one for archi-



jects, composed of five only. The jurors are elected by the majority of votes,—and need not necessarily be artists. Each branch of Art is judged by its own especial and self-elected jury. The jury pronounces whether the work presented is worthy of admission, and under the presidency of the Directeur des Beaux Arts determines the place which it is to occupy.

The rewards after the Exhibition are adjudged by another jury, which is appointed on a more mixed principle; being partly nominated by the Minister of the Interior, and partly taken from those members of the jury of admission who had at their election obtained the greatest number of votes. These rewards consist, for painters, of three medals of the value of 60*l.* each, six others of 20*l.*, and twelve of 10*l.*; for sculptors, there are two medals of 60*l.*, four of 20*l.*, and six of 10*l.*; for engravers, one medal of 60*l.*, two of 20*l.*, and four of 10*l.*; for architects, one medal of 60*l.*, two of 20*l.*, and three of 10*l.* There is, moreover, one great prize, entitled "Médaille d'Honneur," of the value of 4,000 francs (160*l.*), which is awarded by the assembled juries of the three classes to one pre-eminently successful artist, in any branch, should any such be found. This prize entitles the fortunate winner to the enjoyment of an annual grant of 4,000 francs until some new victor, in a succeeding Exhibition, shall have been found equally deserving. The Government generally adds a certain number of decorations of the Legion of Honour. At the close of the Exhibition, each special jury draws up a list, by order of merit, of the works which it recommends as worthy of being purchased by the State.

As far as I can judge, the new regulations work well. The jury list is properly composed, and universal suffrage has evidently selected the most competent judges. The different factions which divide the Artist world are fairly represented; and the result is, that the Exhibition, though far from select, is not disgraced by any of those superlatively absurd daubs which favouritism used to admit on former occasions.

I have made, I perceive, so many digressions, that my preface alone forms a reasonably long letter, and, were I to enter on my subject, I should far exceed my limits. I must, therefore, beg leave to address you again next week, when I promise to be less prolix.

**FINE-ART GOSSIP.**—Our readers will recollect, we have little doubt, that the late Mr. M. L. Watson proposed to execute a statue of Flaxman, to be placed in some public building,—and that a committee was formed for the purpose of raising a sum sufficient to meet the necessary expenses. When about 200*l.* had been subscribed, Mr. Watson was encouraged to begin the statue in marble. He died, however, before it was quite finished; but the work has since been completed by direction of his executor, and to the entire satisfaction of the committee, consisting of Sir Charles Eastlake, Mr. Rogers, Mr. Hallam, Mr. Barry, the architect, &c. It is now proposed that the statue shall be placed in the Flaxman Gallery, University College, London, where it will be accessible to the public, with the large collection of original casts from the works of Flaxman presented to the College by his sister-in-law, Miss Denman. As the sum subscribed, amounting to 379*l.* 1*s.*, is insufficient to defray the cost of the work and the expense of erecting it, the committee have determined to appeal again to the public, so as to enable them to complete the engagement made with the representative of the late Mr. Watson, and to place the statue in the Flaxman Gallery. The statue, meanwhile, will be exhibited in the Great Exhibition of the Works of Industry of all Nations in Hyde Park,—and until the end of March may be seen at No. 30, Bidborough Street, Burton Crescent.

#### MUSIC AND THE DRAMA

MR. W. H. HOLMES (Professor of the Pianoforte at the Royal Academy of Music) has the honour to announce a Performance of the Music of a NEW OPERA (composed by W. H. Holmes, at the Hanover Square Rooms, on Wednesday Morning, May 28th, at 8 o'clock.—Tickets, 7*s.*; Reserved Seats, 10*s.* 6*d.* To be had of Mr. W. H. Holmes, 36, Beaumont Street, Marylebone.—Further particulars will be duly announced.

**PHILHARMONIC SOCIETY.**—The orchestral music chosen for the first concert was Mozart's second Symphony in D, Mendelssohn's first Symphony, Weber's overture to 'Oberon,' and Beethoven's first overture to 'Fidelio.' This last composition—the one novelty of the evening—was interesting, though, so far as we are concerned, not quite according to the pattern of interest prescribed by rapturists; who are too apt to surrender private judgment and power of comparison when a great name is in question. To ourselves, it proved the soundness of Beethoven's self-criticism, showing that when he was inferior to himself he could know it—and try again. In spite of many touches of genius and beauty, the overture in question is comparatively weak and fragmentary,—its leading theme trivial, and its structure perpetually disappointing expectation. In place of *solo* was given Beethoven's *Septett*, with the *Adagio* and *Minuetto* left out. This was performed neatly and prettily; but without the grandeur and feeling required by the composition. That our players are generally too inexpressive we felt anew in the orchestral performance of Monday, owing to their increased splendour and exactness which bore admirable testimony to the value of rehearsals with closed doors. In precision of attack, brilliancy of climax, beauty of sound, and instantaneous contrast where needed, we know nothing now like our Philharmonic band—having always protested against the far-famed *Conservatoire* execution of Paris, as falling into the other extreme—of over finality. Still, in all passages of melody, where the phrase should be delivered easily, yet not coldly, there is something wanting to ears familiar with the German manner of reading. Perhaps this may be a secret belonging to national flesh and blood,—one not to be communicated by any *bâton* to any bow-arms: but though the *arcum* may prove among the things which can never be found by our countrymen, it should always be striven for. The singers were Miss Dolby, Mr. Lockey and Mr. Whitworth; and the Lady, by choosing Handel's lovely and impassioned 'Amor nel mio penar,' from 'Flavio,' gave us occasion to note how much fresher and bolder in spite of its orchestral meagreness is this air than the tenor song from Mozart's 'Seraglio,' which was subsequently given by Mr. Lockey, or than the duet from 'Margharita d'Anjou,' in which she was joined by Mr. Whitworth, (who, let it be added, sang very well on Monday evening). This was written ere Meyerbeer had found a style; and its faded second-hand brilliancy reminded us of nothing so much as a furniture copy of some *bergerie* by Watteau and Boucher, which arrests the eye on the walls of old-fashioned ante-room or summer-house. Let us hope that the trial night of Wednesday evening may be the prelude to some novelty for the second concert. It is said that the subscription of this year is very full.

**SACRED HARMONIC SOCIETY.**—'Samson.'—The arrangement of 'Samson,' (thus to designate the retrenchments made and the accompaniments added) presented by the *Sacred Harmonic Society* on Tuesday, probably brings that fine work before the public as acceptably as it can be brought. If given in its printed form, with all Handel's after-thoughts and variations, it would be intolerably lengthy. The omissions have been wisely considered; and the additions administered with as much temperance as taste. There will be always individual regrets or aversions, whenever suppression is in the question. There will be always cavillers who ask for Handel's music in its integrity, forgetting that they cannot have this; since Handel presiding at the organ, filling up the accompaniments, or sanctioning (as he did in 'Israel') the interpolation of 'Cor fedele,' by *La Francesca*, as an attraction, is not attainable. Somewhere or other the balance betwixt practicability and reverence must be struck, and we hold it to have been fairly done in the present revival. How noble the Oratorio is as it stands—how full of passion and contrast! Compare, for instance, Samson's moving air, 'Total Eclipse,' and his more animated *bravura*, 'Why does the God of Israel sleep?' with *Dalila's* flimsy and hypocritical 'My faith and truth'—or the chorus, 'Hear Jacob's God,' with the Phi-

listine glorifications of 'Great Dagon.' One feature in this revival was new to us, the Dead March, for which the more popular Dead March in 'Saul' has been generally substituted:—why, it seems hard to guess. The original movement is quite equal to the better accustomed tune, if not superior to it, in its pompous funeral solemnity. Let its tone (as painters use the word) be recommended to all who are studying musical colouring, and who are apt to fancy that for any one desiring to be grave and sad the most grim and difficult minor modes are hardly gloomy enough. They will find it hard to equal the pathos of this noble air, which, yet, is in one of the *brightest* keys in the list,—D major. 'Samson,' as a whole, went very well; the principal singers being Miss Birch, Miss Dolby, Messrs. Lockey, Phillips and Whitworth. Inasmuch as these Oratorios are to the musician what the plays of Shakespeare are to the poet—a treasury inexhaustible in its variety,—we can hardly over-estimate the value to art of the power now afforded to the student of studying one work of Handel after another; hoping to hear, in their turn, even his least known compositions, such as 'Esther,' 'Athalia,' 'Time and Truth.'

For the benefit, moreover, of those who are disposed to talk in the waiting-woman's strain about "aristocratic patronage" as cleaving to the benches of this "thorough-bred" concert-room,—or to the other select establishment at which singers are thought exaggerated if they sing above their breaths,—it may be noted that Exeter Hall now attracts the relics of the *Ancient Concert* audience, as well as the more omnivorous public who used to mob it in the pit of the playhouse at one of those heterogeneous entertainments miscalled Lent Oratorios.

**HAYMARKET.**—The long-announced appearance of Mr. J. William Wallack in 'Othello,' on Saturday last, was one of considerable importance to the management. On his success depended the question whether tragedy shall or not have precedence at this theatre.—Of personal advantages Mr. Wallack has more than the ordinary allotment. His deportment is grand, his "composition large," his voice rich and flexible, and his self-confidence real. We were prepossessed by his first entrance. His style soon developed itself. It did not, as might have been expected from his majestic proportions, affect the grandiose; but depended rather on a careful reading, and on certain familiar touches brought into prominent relief. In the speech before the senate these latter were so frequent as to destroy public declamation,—and, indeed, they completely frittered away the oratorical effect. Nor was the second act by any means strong; but there were in it certain indications which induced us to hope that the third might prove, at least, respectable. The business of this third had not proceeded far when all doubt ceased, and it became evident that Mr. Wallack was an actor already good, and likely to prove excellent.

The tenderness and simplicity of Othello's character were the prominent features in Mr. Wallack's impersonation. These he more strongly enunciates than any other actor of the present time. In pursuing the interpretation of the poet's text he displayed much novelty both of conception and of execution. He introduced a variety of new points, and modified most of the old ones:—so that the impersonation seemed eminently original. By some we see this result has been attributed to a sort of eclecticism on the actor's part—while others carry the whole to his own credit. Certain it is, that no specific imitation of any individual master is discernible; though a desire may have existed to combine the different excellencies of many. The style of Mr. Wallack's acting may be—and we think is—of a composite order: nevertheless, it requires genius to combine contrarious elements into a harmonious whole. However this may be, the approach of suspicion to a mind naturally unsuspecting was skillfully marked by Mr. Wallack. It is by slow degrees that Othello receives the poison. When, at length, *Iago* exclaimed, "Be ware, my lord, of jealousy,"—the sudden blow seemed to strike him cataleptic. Mr. Wallack's pose was here very fine,—and his awaking from a state of

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dreamy unconsciousness was psychologically good. The proof of mind which this incident presented was repeated in the other points of this wonderful scene. Wherever he could, Mr. Wallack was familiar and tender, instead of heroic; and it was chiefly in bringing the character and situation down to the domestic level that he manifested originality. In achieving this, though he did not always satisfy our judgment, he frequently struck on sympathetic chords that confessed his power. Even in the very height of his rage, Mr. Wallack's *Othello* is tender. When he screams out "I'll tear her all to pieces," his resolution melts away into pity. The pathos of this was unmistakable,—the truth of it may be disputed. Had *Othello* so felt when so threatening, he could not have executed the final deed. Throughout it was the same:—wherever Mr. Wallack had the opportunity of so translating a passage, he uniformly availed himself of it. He went in search also of minute delicacies. Thus, instead of calling after Desdemona, "Cassio shall have my place," he solicitously and with affecting gentleness removes her from the scene,—after which, with assumed composure, and in a gay careless tone, he makes the surrender of his office to the messenger. The number of these small contrivances and their novelty formed the striking points in the actor's reading. Without being called on to subscribe to their correctness, we may admit that they indicate a mind that thinks for itself,—and this is something. When to this is added a corresponding power of realizing conception, we may accept the performer manifesting such gifts as one at least full of promise. One grave fault we must charge on Mr. Wallack,—one which he must speedily remedy. He often repeats the words of the text for the sake of increasing their emphasis. The finished actor will give them their full effect with a single utterance. This fault, together with certain tricks of style, we hope time will correct.

At the conclusion of the tragedy, the verdict of the audience was unanimously in favour of the candidate.—We may mention that the new actor is the son of Mr. Henry Wallack, and nephew to Mr. James Wallack. The latter performed *Iago* on the occasion, with evident pride and care.

**SADLER'S WELLS.**—On Tuesday last the benefit of Miss Glyn became the occasion of a remarkable pronunciation in favour of the place which she has finally achieved on the boards. The house literally overflowed—for money was turned away from the doors; and the audience was largely composed of that class which may be considered best authorized to give a final verdict in such a matter. The play was 'The Duchess of Malfi,' the heroine of which is almost created for stage purposes by the genius of her representative. For the exhibition of Miss Glyn's greatest powers, nevertheless, this character exhibits few occasions:—but where they do present themselves, the actress rises to the full height of the opportunity. The solemn close of the third act and the imprecatory and strangulation scenes of the fourth are the only tragic portions;—but to these she gives a prominence and a force which seem to realize the old stage traditions.—To the tragedy succeeded 'Katherine and Petruchio';—the shrew being for the first time attempted by Miss Glyn on these boards. The actress performed it with startling vehemence;—the tragic vigour was in the ascendant. As a work of art, the performance was too demonstrative. Full of the point and cleverness which Miss Glyn cannot fail to import into any part, we would accept it as a first rough sketch, which, on re-reading, the artist would be sure to tone down and harmonize—but that we should prefer to see her adhere to that highest walk of her art in which its best honours, we believe, await her. Her powers are so well worth concentrating to great ends, that we would not willingly see her diffuse them.—At the conclusion of each piece, Miss Glyn was summoned before the curtain, and heartily cheered.

**MUSICAL AND DRAMATIC GOSSIP.**—It is reported that French comic operas are to be given on alternate nights with the Italian performances at *Her Majesty's Theatre* during the season,—the orchestra and chorus, we are told, remaining the same,—

and no less an artiste than Madame Ugalde being named as the *prima donna*. It is said, too, that she will be supported by MM. Roger and Massol. How the necessities of adequate rehearsal, &c. &c. are to be provided for, it seems hard to imagine; while theatrical experience would seem to point out that either one or other set of performances must come within the category of "off nights," slighted by the theatre, and not cared for by the public.—We happen to know of more than one new engagement which has been offered to artists for the Italian Opera at *Her Majesty's Theatre* since Mr. Lumley's programme was issued, in a manner which seems to argue that he has no longer undivided power over its management.—Meanwhile, a Brussels correspondent of the *Gazette Musicale* mentions a Madame Medori, who has been singing there to the great delight of the public, and to the greater trouble of her managers to whom she has been exhibiting manifold caprices, à la Gabrielli, of capricious memory; the object of these, says the writer, being to induce the managers to break her engagement in order that she may be at liberty to accept propositions made for London.—Mdlle. Vera has gone to Brussels as *prima donna*.

A 'Tantum Ergo' by Rossini, for male voices, hitherto unpublished (who dare say "new" with regard to any work by the author of 'Robert le Bruce'?) is in town.

The Belgian letter-writer above cited gives an account of a recent musical visitor to London, and his reception here, both of which, we imagine, are but sparingly known to our musical circles. The gentleman is a player on the *viola (d'amour)*, with two sets of strings; who has been ousted, we are told, by the English *dilettanti* because he did not play good music. Glad as we are to hear that British taste stands at so high a figure abroad, we must, nevertheless, confess to a total ignorance of the artist and the bad reception in question. It is less apocryphal that M. de Beriot intends visiting London this spring and bringing with him the three pupils whom he has trained [*ante*, p. 227] to execute his new *Concerto* in unison with such perfection.

Letters from Paris apprise us that 'La Tempesta' has been less successful at the Italian Opera there than it was in London. We had augured as much, indeed, from the tone in which the *Gazette Musicale* announced its complete triumph. Madame Montenegro is announced as engaged, and about to appear in *Norma*.

At the *Teatro Nuovo* of Naples, 'Ernelinda,' a new opera (comic, we suppose) by *Maestro Batista*, is said to have succeeded entirely; with M. and Madame Evrard, of Paris, as principal singers. We transcribe the news rather as a matter of duty than as a matter of hope; so low seems Italy to have sunk in her musical requisitions, and so incapable to furnish even her home theatres with artists.—At the theatre *Real el Oriente* of Madrid, the splendour of which has been so greatly admired, the receipts are said to have fallen so far short of the expenditure that her Majesty of Spain's Government has been obliged to vote twenty thousand pounds' worth of assistance to the Opera House, which must otherwise have closed.

A place for a great organist has been vacated by the recent death of M. Vogt, of Fribourg, in Switzerland. That he was an obliging and painstaking man we have personal reason gratefully to commemorate; but as a musician his stature fell short by many a cubit of his to whom Mooser's admirable instrument ought to be intrusted. It would be to the interest of Fribourg, as of Haarlem, again, and of Birmingham, to make some such appointment as should ensure justice being done to their organs:—by this means rendering the several towns so many shrines of artistic pilgrimage,—not mere resorts for gaping curiosity, to whom the greatest amount of clap-trap wonder is the best music.

Mrs. Fanny Kemble will resume her readings of Shakspeare at the St. James's Theatre on Monday the 24th inst.,—and will continue them every Monday, Wednesday, and Friday evening until Easter.

A new comedy is underlined as in rehearsal at

the Haymarket Theatre.—A new five-act tragedy is "just ready" at the Surrey.

The Paris papers report the death in that capital of M. Julien Mallian,—one of the most fertile and successful of the dramatic authors of the day.

#### MISCELLANEA

**Whittlesea Mere.**—Whittlesea Mere is now free from water, and next year will no doubt be under the plough. Various articles in gold and silver have been taken from the bottom; among other things, a gold censer, very many swords, and a valuable chandelier, which when lighted up represents the west front of Peterborough Cathedral.—*Cambridge Paper*.

**Sir Francis Bryan.**—In your notice last week of Mr. Payne Collier's paper relating to Sir Francis Bryan, read before the Royal Society of Literature, it is positively stated that a letter of Sir Francis Bryan's in Mr. Collier's possession "is the only known instance of his original signature."—There must be some great error in this statement; and as it is made without the slightest reservation, and on the authority of so great a name as Mr. Collier's, it is essential that such a statement should not remain uncontradicted.—The Signature of Sir Francis Bryan is by no means a rare one. An original letter (Jan. 1543) published more than twelve years ago in the Fifth Volume of 'State Papers,' p. 244, contains his signature; several of his original letters will be found in the British Museum, particularly in Vitellius, B. X., XI, and XII; and upwards of fifty are extant in the State Paper Office.—I am, &c.

ROBERT LEMON.

**Proposed Enlargement and Decoration of the Capitol at Washington.**—At the recent annual meeting of the American Art-Union, Mr. Cozzens, the President, in the course of his opening address, when alluding to current topics of interest to lovers of Art, said—"It has been determined to enlarge the Capitol at Washington to an extent commensurate with the increased necessities of the legislative department of government. It is understood that no plan as yet has been adopted for these alterations; but they will undoubtedly be contracted for upon a scale and in a style worthy of the grandeur of the nation. It is greatly to be desired that they should be made the occasion of a systematic encouragement by Congress of the higher departments of Art. These new halls and corridors to be prepared for the assemblage of the representatives of the most powerful republic that ever existed, should be resplendent with all the graces which painting and sculpture can add to architecture. The picturesque history of the first settlements of the different States, the heroic deeds of our armies, the labours and exploits of border life, the great Councils which have originated important civil changes—all these should be illustrated by the broad canvas and the frescoed walls."—*Builder*.

**Manchester and Salford Education Bill.**—Manchester, March 25.—In a note attached to my letter in your last publication you say that I do not remove or reply to your objection to the bill; and you ask the following questions:—"Does not the bill contain a clause enjoining the Roman Catholics to receive the authorized version?"—"and Has Mr. Peel any reason to believe that the Roman Catholics of Manchester will accept such an arrangement?"

To the former question I reply that inasmuch as "all schools permitted or permissible by some minute of the Committee of Privy Council on Education to participate in the Parliamentary grant for Educational Purposes can be received into union, and as it is not made a condition of the Committee of Privy Council that the Holy Scriptures should be read in the authorized version in Roman Catholic schools, it is clear that under our bill they would be exempted from such condition.

My reply to the second question is, that we have several of the leading members of the Roman Catholic body, both clergy and laymen, on our committee, and have the strongest reason to believe that the general measure has their approval.—I am, &c.

JOHN PEELE,

Hon. Sec. to the Manchester and Salford Committee on Local Education.

**Testimonial by the Royal Scottish Academy.**—It is stated that the President and members of the Royal Scottish Academy have resolved to request the Lord Provost of Edinburgh to sit for a full-length portrait of his lordship, as an acknowledgment of his services in promoting the erection of the National Gallery on the Mound. The execution of the work has been committed to Sir John Watson Gordon, R.A. The portrait is to occupy a conspicuous place in the new gallery of the Academy.

**The Cobra Capella and the Mongoose.**—I have just observed in your paper of the 1st of March a passage extracted from Lieut. Forbes's interesting work on 'Dahomey and the Dahomans'—in which he speaks of having witnessed, in India, fights between the cobra capella and a mongoose. "The

cobra," says Lieut. Forbes, "has always the advantage at first; and the mongoose, apparently vanquished by the deadly poison, is no sooner bitten than he retreats as far from his enemy as possible, but on devouring some small herb which grows wild and is easily found, he revives, renews the attack, and conquers." I am aware that this theory of the antidotal herb has had very general acceptance among naturalists; but I am much inclined to believe that it is a fallacious one. When resident in Madras about three years ago, I had the opportunity of witnessing a great many of these encounters between the mongoose and cobra capella,—particularly with a view to ascertain what were the real effects of the cobra's poison upon this animal, and to what circumstances the mongoose owes the preservation of his life after having received wounds which would in all probability prove fatal to any other animal. At this distance of time I cannot perfectly recall to mind all the details of these experiments,—but I believe they were briefly as follows. The mongoose was a pet belonging to a gentleman now in Madras, in whose house and under whose superintendence the experiments were made. The cobras were caught alive by natives, and brought to the house as required. To prevent the possibility of access to the supposed herb, the encounter took place in a large upper room where we witnessed its progress, in the course of which the mongoose was frequently and severely bitten. After killing his opponent, however, instead of being allowed to go in search of his medicinal herb, he was locked up and kept in the house for two or three days, during which time he was fed with his usual diet. But no bad effects at all seemed to arise from his poisonous wounds, and at the end of this period he was perfectly ready to encounter another cobra. The experiment was frequently repeated, with the same results. Having seen all this, I formed the opinion, which I have not since seen reason to alter, that it must be to some peculiar internal organization that the mongoose owes his freedom from the influence of the deadly poison,—and that the antidotal herb, which no one (as far as I know) has ever found, has no real existence. The details of these experiments were published, I believe, in the *Madras Spectator* at the time they were made, but I have no positive recollection of the date; and I have communicated these facts in the hope that they may interest some of your readers,—or elicit information from persons better qualified than myself on a subject of considerable interest, and also of some little importance,—I am, &c.

W. D. M.  
Edinburgh.

*Old-Indian Hymn to the Sun.*—Perhaps the accompanying translation of one of the Hymns of the Old-Indian Scriptures—the most ancient, probably, of all existing literary records—may be acceptable. It is a faithful version of the original Sanskrit. I have selected it, not for any poetical beauties (which do not abound in these Hymns), but chiefly for its simplicity and brevity.

I have, &c.,

RALPH T. H. GRIFFITH,  
(M.A. and Boden Sanskrit Scholar).  
Queen's College, Oxford.

From the 'Rig-Veda.'

Now the Sun, great host of rays,  
Agni's, Varun's, Mitra's eye,  
Risen in his glorious blaze,  
Shineth brightly in the sky.  
Soul of all that moveth not,  
Soul of all that moves below,  
Heaven and earth he fills with glory,  
And the firmament doth glow.

Lo! he followeth the Dawn,  
Brilliant in her path above,  
As a man by beauty drawn  
Seeks the woman of his love.  
Pious men and holy sages  
Worship now the auspicious Sun,  
For by rites ordained for ages  
Shall a good reward be won.

See! his steeds ascended high,  
Good of limb and swift and strong,  
In the forehead of the sky  
Run their course the heaven along;  
Honour, praise, to them be given,  
Traversing the road of heaven!

Such the majesty and power,  
Such the glory of the Sun,  
When he sets at evening hour  
The labourer leaves his task undone.  
His steeds are loosed; and over all  
Night spreads her gloomy pall.

When he shines in noontide glow  
Flaming in the great world's sight;  
The skies his boundless glory show,  
And his majesty of light.  
And still when he sets, his absent might  
Is shown in the thickening gloom of night.

Hear us, O ye gods, this day!  
Hear us graciously, we pray.  
As the Sun his state begins,  
Free us from all that beloveth sin!  
Mitra! Varun! Aditi!  
Hear us! hear us graciously!  
Ocean, Earth, and Heaven fair,  
Listen, listen to our prayer!

TO CORRESPONDENTS.—E. S. R.—A. B.—A. J. M.—C. G.—P. W. E.—Winton—S. W.—received.

Errata.—P. 270, col. 3, l. 82, for "Soleure, on the Lake of Geneva," read *Soleure and the Lake of Geneva*.—l. 90, for "Mealienstadt" read *Waltenstadt*.

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has been found highly beneficial in correcting the state of the  
digestive system, &c. from whence arises such eruptions of the  
eruptions of the skin, gout, rheumatism, and scrofula. In cases  
of debility of the stomach, and a sluggish state of the liver and in-  
testines, occasional flatulence, costiveness, &c., and in spasmodic  
action, it is most recommended. Sold in penny quantities, &c.,  
by the Patentee, 12, Southampton-street, Strand, London; also by  
appointed Agents, Chemists, and others.—N.B. For a List of  
Agents, see Bradshaw's 6*th* Guide.

**THE TEETH AND BREATH.**—A good set of  
Teeth ever insures favourable impressions, while their preser-  
vation is of the utmost importance to every individual, both as  
to general health by the proper mastication of food, and the  
consequent possession of pure and sweet breath. Among the  
various preparations offered for the purpose, ROWLAND'S  
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capability of embellishing, purifying, and preserving the teeth to  
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concretions, and impart a pearl-like whiteness to the enamelled  
surface, remove spots of incipient decay, render the gums firm  
and red, and thus fix the teeth firmly in their sockets; and from its  
aromatic influence impart sweetness and purity to the breath.  
Price 3*d.* per box. Beware of spurious imitations. The genuine  
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scented, and sufficient for three months' use. The price of the  
bottle is sent post free on receipt of twenty-four postage-stamps,  
by Miss DEAN, 48, Liverpool-street, King's-cross, London. Testi-  
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WITHOUT A TRUSS.**—DR. BARKER still continues  
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nished material for discussion in the philosophical world,  
whether communities in increasing their means of enjoyment  
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covered more curative processes, have they not, in other directions,  
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question cannot be satisfactorily settled, there is a fact never to be  
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